

THE INLAND PRINTER

OCTOBER, 1930

The
Leading Business and Technical
Journal of the World in the Printing and
Allied Industries

VOL. 86, NO. 1

Replacing Equipment to Reduce Costs or Boost Sales Is Always Justified

By MILTON F. BALDWIN

IN MY September article—"Hard Times in the Printing Industry? These Printers Don't Say So!"—you read the statements of twenty printing executives whose plants were operating either full time or overtime. Quite a few of your fellows are making hay, you discovered, even while the sun of widespread prosperity is still obscured. If you were at all smart you borrowed for your own business the practical ideas included in those statements. Or perhaps the article impelled you to search out the weak spots in your operating methods.

One point was made clearly evident: The busy printer is he who increased his selling efforts as selling became more difficult. In other words, a period of depression requires accelerated salesmanship if sales volume is to be maintained or increased. Every intelligent printer knows this; but many have not applied that knowledge during the present period of fewer sales.

Today you and I are to forget selling, production, and management for the moment. These important problems are overshadowed by what is in normal times a routine matter. When sales are slow it becomes the very crux of the difficulty. I refer, of course, to buying, and to the printer who has in effect plastered upon his pocketbook a sign—"Closed for the summer and fall."

But that definition is too broad. I am not likely to suggest expenditures on the part of a printer who is still paying upon a couple of presses. Financial capacity must be one qualification.

"Sensible spending" is the second limitation. Purchase of new equipment to

Let us think straighter. You want prospects to buy printing; buying helps prosperity. But are you buying, or clinging to your dollars? This article may jolt you—in the right direction

replace obsolete machinery and thereby lower production costs, or the buying of new machinery where there is reliable assurance of a large and continuous volume of work, is in few words my idea of sensible spending.

Altogether, then, my premise is that the printer who actually requires new equipment now and is financially able to purchase it is delaying the return of normal prosperity if he postpones his purchases until "better times."

Of course there are many types of reader—and one is the proprietor who says: "I evaluate a printer's methods by his success alone. What are the successful printers doing just now in the replacement of obsolete equipment with new machinery?" So let's see what steps certain of the successful printers have taken on this matter.

J. Howard Fell, secretary-treasurer of the William F. Fell Company, widely known Philadelphia printing concern, makes this comment regarding his firm's progressive practices: "Plant improvements are always made by our concern during July and August, when machinery and equipment are put in first-class condition. This has been done as usual this year. We have added quite a bit of new equipment in both the composing

and press departments, and are discarding (as is our policy) any machinery and equipment which we feel are not working to full efficiency."

Arthur S. Overbay, president of the International Trade Composition Association and head of the Typographic Service Company, Indianapolis, appreciates the importance of adequate preparation. He remarks: "We have taken advantage of a temporary low in business to improve our facilities for service. During times such as we have just been passing through we find that we have more time to analyze our business methods and policies, as well as our plant equipment, and to improve them. These improvements we think will undoubtedly be to our advantage and will prove to be time and effort exceedingly well spent when business starts on the long climb again."

A Chicago firm of highest reputation, which has been conspicuously successful during this period of slower business, is the Blakely Printing Company. William Eastman, vice-president of this company, and treasurer of the Master Printers Federation of Chicago, outlines the firm's buying policy as follows: "We are eternally on the lookout for ways and means of increasing the efficiency of our plant. This is very largely accomplished by the purchase of labor-saving machinery and by keeping our plant up to the minute in every detail of equipment and operation."

And so it goes. The most successful printing firms are those which have proceeded on the assumption that normal prosperity is close at hand. Facing the fact of greater sales resistance, they

have combated it with increased selling and production efficiency. All necessary replacements, and the equipment demands of new business, have logically been cared for by the purchase of new machinery. Apprehension and fearful speculation have not dominated their conferences, for mature judgment has proved a safer and more resultful guide. Firms which have prospered for from ten to fifty years are too experienced in the ups and downs of business to forsake tested principles when a mild depression appears. It is then that these principles prove whether they are actually worthy of confidence.

It may be well right here to anticipate possible criticism of THE INLAND PRINTER on the score of trying to stimulate sales for the supplyman and manufacturer. The penalty of discussing a problem without mincing words always has been the peril of being misunderstood. I will regret any such instances, but I will also believe that the benefit to the whole industry incident to this discussion will probably far outweigh a few isolated misinterpretations. And so we reach the main discussion.

First picture yourself, please, in the printing buyer's office. He received your estimate and dummy on a broadside over three weeks ago, but nothing has been heard from him. You have dropped in to close up the transaction. It looks good; he has conceded that the bids are all about the same, which usually means that you take the order home with you. But he is hesitating. Finally he comments in this manner:

"We expected to go right ahead with this broadside two weeks ago. Then we began to hear rumors about more men being laid off and salaries being cut and dividends slashed. We questioned the wisdom of rushing ahead just when things were looking blacker. We left it there and haven't discussed it again. How do you think conditions are shaping up for business?"

You are all primed for him. You talk about the relation of confidence and of buying to prosperity, and the enhanced value of advertising during a depression when competitors have canceled their schedules. You drive home some of the advertising truths which business men often forget under pressure of slow sales. You leave without an order, but with the feeling that you have proved your case. Sure enough, the order comes through in the morning mail.

And now visualize yourself in your own office. Smith, who sells automatic

presses, wants your signature on an order you were talking about just three months ago. His arguments on cutting costs and improving the product are entirely sound, as you know—but every instinct tells you that things are still too uncertain to justify spending money that is earning 3 per cent in the bank. So you defer action indefinitely.

Isn't it obviously inconsistent? Isn't it far-fetched to expect your customer to spend money for broadsides while you maintain a stranglehold on your own greenbacks? What kind of reasoning is it that includes the printer in general prosperity but excuses him from digging into his bank account when purchasing is the weak link? The printer may enjoy special privileges when the millennium rolls around—I hope he will—but the restoration of normal prosperity provides no down-quilted exemption of privileged groups.

Intelligent buying, upon the part of everyone, is today's crying need. Merle Thorpe, editor of *Nation's Business*, is quoted as commenting in a recent letter: "If every person in the United States had spent one dollar more every week since January 1 than he did, we would occupy a plateau of prosperity—not a peak, but good easy times, with work for all. The margin between good times and bad times is small indeed: one hundred million dollars a week." Roger Babson says: "There is just as much money in the country today as ever, and the need of the hour is to increase the circulation of money. The real reason for present conditions is lack of circulation of money, largely through non-buying." And there you are.

Perhaps you remain cold—just can't help balking at the thought of buying when so many others are "sitting tight." Well, everything has its sequel, you know; the process of "sitting tight" as well as the process of buying. So let's examine a few recent occurrences within your own field of business which bear upon this discussion. Naturally all the names of the printers, supplymen, and equipment concerned are omitted, but the facts are as I state them.

Consider, then, a company that "sat tight." This firm had developed a new idea for a catalog cover, and had a number of concerns actively interested in its use. Experimental work had been done on a machine which was not entirely adapted for it but would temporarily serve the purpose, but of course production costs were unduly high. The company was prepared to instal equip-

ment for the economical production of this work when the order came down the line to delay action until business conditions had improved.

The step was an economy measure. But what has happened? With the idea thoroughly developed at great expense during a period of a year and a half, the company now cannot produce it at a reasonable price and make a profit, and therefore is not putting it on the market. Lack of the equipment sidetracked for economy's sake has proved the most costly step conceivable in point of lost profits and a wasted opportunity!

The firm's competition has not been asleep. One organization led by long-headed executives, though it had done no development work on this unpatentable article, has installed the equipment necessary to low-cost production of the item and is now enjoying a profitable business. Indeed a markedly impressive contrast of the firm which was guided by intelligent action and the company which supinely "sat tight" with a padlocked bankbook!

Now for a more inspiring example. This concern operates on an annual budget in replacing obsolete equipment. Specifications and complete details for certain equipment had been on file since January of 1930, and the supplyman was looking forward to the customary March purchases. Nothing happened, and the supplyman was finally informed that replacements had been postponed because of business conditions.

The supplyman tactfully pointed out that general adoption of such a policy would hold business indefinitely in the doldrums. He showed that financially sound companies having such purchases on their schedules would profit most by being properly equipped for business when the upward turn occurred. The board of directors listened to his arguments, was convinced by the soundness of his assertions, and decided that the equipment should be installed at once.

What is the result of this decision? The employees of that plant are becoming thoroughly trained in the new equipment's use. The salesmen are soliciting orders with estimates based on the lower production costs achieved through modern efficient machinery. They are bringing in business which could not have been captured under the old cost schedules for the inefficient equipment. When sales increase, with the growth of the buying public's confidence, this concern will be producing under the most efficient conditions—and quite a few of its

competitors will be rushing around to replace obsolete machinery or to hasten delivery upon equipment which should have been purchased and installed a number of months ago.

You are a free agent. No one can compel you to resume buying before you want to. The only appeal must be to your reason, your good sense. Your continued delay in buying says in effect that: (1) You have no confidence in the soundness of the printing industry and of American business in general. (2) You expect prospects to follow a policy you will not follow yourself—thus handicapping your own sales efforts. (3) You are not concerned with the lowering of your production costs in a declining market. (4) You are willing to approach improved business conditions with plant equipment admittedly below par. (5) You have quite forgotten about the progressive competitors who will base their estimates on modern high-speed automatic machinery, thus being able to underbid you and yet make their profit. Will your reason and good sense put the stamp of approval upon a policy of such effect—a policy which is primarily negative?

Spend your money sensibly as and where it is actually needed. You thereby proclaim to the world that: (1) You believe in your industry and in general business. (2) You are doing precisely

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what you ask your prospects to do—and there never was a stronger sales stimulant. (3) You are cutting production costs. (4) You are headed for the upgrade with a plant thoroughly prepared for increased quality production.

(5) Your estimates, based on fast, efficient machinery, will be a factor wherever profit-including bids are compared. And these points comprise practically the sum total of business preparedness. Are you sufficiently prepared?

Starting Now to Get Greeting-Card Business

By C. M. LITTELJOHN

SALES volume for the greeting-card business of the printing house is worked up during September and October—each year just a bit earlier, to keep a step ahead of competition. Each year methods grow more devious as well, with resourceful selling and advertising relied upon to secure this business. An extremely early start is made in Seattle, for instance, where a large number of printing plants and engraving houses, employing many advance showings of styles and designs, make numerous sales contacts and commence advertising even in July and August.

One of the companies making a specialty of greeting cards in Seattle commences its advertising in the "Help Wanted" columns of the local newspapers in July for men and women to sell the locally manufactured Christmas and New Year greeting cards to business and professional people as well as home residents, furnishing free samples

and paying a monthly bonus in addition to daily commissions. Others engage special contact men or women to devote entire time to promoting the greeting-card end of the printing company's business, which is looked forward to each twelve months as a very profitable feature.

The Kelly Printing Company, of Seattle, uses a page in its house-organ *Kellygrams*, well in advance of the season, to call attention to the advantages of making an early selection. In addition to this advertisement in the printer's own house-organ with its selected mailing lists, sales contacts are made by a member of the staff in response to a telephone call or postal.

But one of the other printing and engraving houses of Seattle reaches much farther into the selling field with the opening of the school season in September and October. Addressing letters to principals of the high schools, suggestions are secured as to the names of likely youngsters working their way through school who would like to earn money by selling greeting cards. Church guilds and the women's clubs of religious institutions are also reached, and the members are glad to assist the printing house in the sale of such cards because the guild or the church society receives a percentage of the profits.

Thus new avenues of selling are being explored by enterprising firms specializing on greeting cards. These sales efforts may be summed up to include: (1) advertising in the printer's house-organ in September and October, or announcements to reach a wider clientele elsewhere; (2) the employment of a special salesman; (3) use of a group of canvassers, secured through ads inserted in local classified columns, to make a concentrated campaign; (4) securing services of a selected group of schoolchildren by requesting names from the high-school principals; and (5) the assisting of local church societies to raise funds for their own worthy purposes by keeping a percentage of the profits on greeting cards sold for the printer.

SPANIOLA
GRAND PIANOS

That oft expressed desire to possess a Spaniola Grand may now be realized. Here is a small Grand Piano that has the qualities of every Spaniola Piano, at a price no higher than you would pay for an instrument of inferior tone and workmanship.

This new creation is designed to meet the demand for a Grand Piano that is best suited to the limited space of the modern home and apartment. Price is \$750. Will you see and hear this new small Grand? You are asked to see it and test its qualities.

SPANIOLA MUSIC CO.
361 EAST TENTH PLACE
LOS ANGELES

Spaniola Grand Pianos

\$750

That oft-expressed desire to possess a Spaniola Grand may now be realized. Here is a small Grand Piano that has the qualities of every Spaniola Piano, at a price no higher than you would pay for an instrument of inferior tone and workmanship. This new creation is designed to meet the demand for a Grand Piano that is best suited to the limited space of the modern home and apartment. Price is \$750. Will you see and hear this new small Grand? You are asked to see it and test its qualities.

SPANIOLA MUSIC CO.
361 East Tenth Place
LOS ANGELES

Pay your money and take your choice. Misguided so-called modernism and costly composition on the one hand—shock that repels almost the instant it compels attention—and on the other sane, clear, forceful display bound to get the eye of every interested prospect. And note the paradox: modernistic layout with the most commonplace types on the one hand and characterful, modern faces which make the centered arrangement sparkle on the other. A comparison from the house-organ of the Typographic Service Company, of Los Angeles

Our October Frontispiece Presents Beautiful Example of Direct-Color Photography

By HARRY ARMSTRONG

ONLY within recent years have advertisers begun to appreciate the sales power of photography and the fact that, while a painting or drawing attracts and interests, only the photograph can carry genuine conviction. While we look upon paintings as more or less fiction, the photograph openly reflects truth. When a photograph contains people there is drama. Our concern in other people's affairs forces our interest in an illustration depicting real people.

Of course, photography in advertising has its right and wrong application. There are instances, of course, where an actual photo cannot do justice to the occasion. But photography has gradually proved its value as a sales instrument that must not be ignored.

Along with photography in advertising came the demand for more color. Everything "went color." Fountain pens may be had in red, yellow, blue, green, orange, purple, or mauve; pots and pans are offered in brown, red, green, and indigo; bathrooms are tiled in colors to harmonize with adjacent chambers; bed linen is pink, light blue, and orchid; shower-bath curtains have borrowed all the wealth and profusion of color found in a tropical garden, and the automobile is being "dolled up" with the many colors of the rainbow. The reason for so marked an increase in the use of color is found in a single word—attractiveness—and the fact that thereby it, like photography, can prove its value as an important sales instrument.

Photographs, to do a real selling job, must have color. And here came the problem. The camera's eye does not see color the same as the human eye. The results are in most cases low in key, flat, and weak in comparison with colors laid on with a brush. Color photos suffered greatly in competition with reproductions of paintings as attention-getters, and advertisers complained that they lacked punch. It was necessary to inject more color by mechanical means, but this had a tendency to defeat the sincerity of the illustration.

Faced with this condition, photographers and photoengravers experimented

with direct-color photography. Great progress has been made and many excellent contributions have resulted in the form of beautiful examples that have pleased the eye in reflecting natural beauty from the printed page.

From the standpoint of the craftsman in the graphic arts, the subject of direct-color photography, and the many problems encountered in obtaining reproduction, comprise a most fascinating study. To obtain a fine photograph in black and white, whether it involves color or not, is no particular trick. The exposure involving but one negative is had in the twinkling of an eye, the split fraction of a second. To obtain reproduction in full natural color, however, is quite another thing, and many complications immediately block the path to satisfactory results. Wherever natural-color photography is considered for advertising illustrations, it must immediately be thought of in terms of printing plates for the printing presses—and color process plates for four impressions are the immediate answer. This means four exposures instead of one.

An artist's colored painting from the picture standpoint may have very great depth of feeling, life, and action. But to the camera's eye it has but one dimension—a flat plane—capable of remaining absolutely still, without movement, for any length of time under artificial lighting until four negatives are made of

• A COPY IDEA •

Use More Color in Your Printing

FIFTEEN years ago the national magazines had few color pages in their advertising sections. But today, after many years of experiment, nearly all the large national advertisers use color in preference to just black and white. They have found the "pulling power" uniformly increased. Use more color in your printing. The increased cost is slight, yet the returns from your advertising will be far greater.

House-organ advertisement by M. P. Basso & Company, of New York City

it recording the amount of primary yellow, red, and blue used by the artist in painting it. With little difficulty we obtain our three exposures.

Nature's painting, or the direct object in the full color, however, which we wish to transpose into printing plates for printing presses, is not so easily recorded. It is still necessary that we obtain four exposures, thus separating our picture into a correct record negative each of the amount of red, the amount of yellow, and the amount of blue involved in its makeup. In much direct-color photography the time required for the four negative exposures presents the basis for the greatest difficulties encountered, for any motion occurring between the beginning of the first and the end of the last exposure will show itself in the result, the perfection of which depends on four identical negatives which will register one over the other perfectly.

It is the writer's opinion that direct and natural color photography, together with the faithful reproduction thereof, is at the beginning of a stage of promising development which to date has dealt almost exclusively with still-life subjects wherein action and motion have been negligible, and that the near future will see the development of a camera of portable and flexible properties, and capable of at least three record exposures *instantly and with one opening of the eye of the lens*. When this camera appears, sports events, fashion shows, action, color, and all will be recorded, and many desired photo illustrations which now are seemingly impossible of accomplishment will be as practical to obtain as any condition now met by black-and-white single-exposure photography.

The frontispiece of this issue is a typical example of the progress made in colorful still-life reproduction. It was produced in Detroit by the Wayne Colortype Company. The reproductions for this insert were executed by John Bornman & Son, well known creative-printing firm of that city. The city of Detroit is to be highly commended for the rapid strides it is making in the advancement of the graphic arts, as ably exemplified by this beautiful frontispiece.

Let's Train the Printing Salesmen, Not Send Them Out Half Prepared!

WHAT is the best salesman? Is he the salesman with the most pleasing personality, the warmest and the most genuine friendship, the most persuasive ways? Or is he the salesman with a new way, a new reason, and a new advantage for the purchase of his goods—ways that fit better into present-day demands? When there are two salesmen equally pleasing, intelligent, likable, friendly, and persuasive, each representing a competitive house, the chances are that the prospect, so far as the personal equation goes, would just as soon do business with one as with the other. In the old days, when he was buying less carefully, he would probably do business with the first one that called. But we know that no customer today is buying quickly, and very seldom on the first call—he usually puts it off long enough to give every competitor a chance to make a bid.

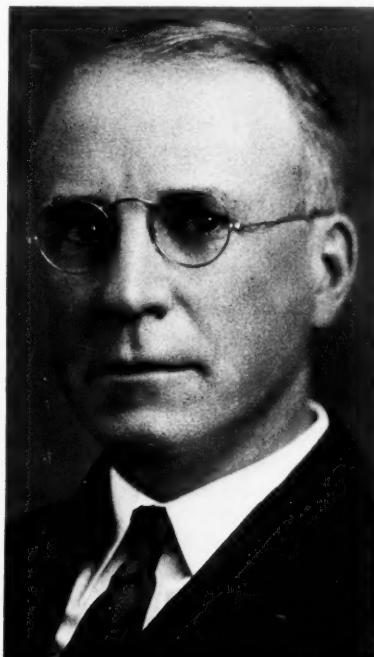
The salesman who will obtain the order is the salesman who can give the buyer either the lowest price, or unusual and most constructive reasons why he should buy! Before the salesman can offer a customer unusual reasons for buying—and they must be sound reasons or the customer will not buy—he must have not only high ability, but also the power of penetration to search deeply into that buyer's personal business, and the creative ability to discover ways in which this buyer can use those goods to best serve his profit, his prestige, and his permanent success!

Let us consider for a moment what kind of men in the past recruited the ranks of salesmanship. In those days a major duty of selling was not so much to get new customers, or even to increase the sales of customers, but rather to hold customers through friendship, careful service, attention to detail; to call regularly at times when orders were ready to be placed, and to advise the customer on the best way to run his store. Naturally certain qualifications were highly desirable in a salesman of that day. He had to be a "good mixer"; a sociable type of fellow who could make friends and hold friends; the type that remembers the little niceties and amenities of friendly acquaintanceship.

THE WRITER, a well known sales counselor who is conducting a printing salesmen's school for the Master Printers Federation of Chicago, is eminently qualified to discuss this vital topic * * * *By GEORGE L. WILLMAN*

We judged such a salesman by his ability "to hold his trade"; he had to be pleasant, sociable, sometimes convivial, and at all times likable.

In these days we are beginning to need an entirely different type of sales-



GEORGE L. WILLMAN

man to do the job of selling. We need the keen thinker, the analyzer, the student—the man with reasoning brains rather than with "persuasive personality." We need the lawyer type, the doctor type, rather than the actor type.

There are two reasons for this. For one thing, a new type of buyer is coming into business; he himself is much more the thinker and executive type than was the storekeeper type of yesterday. College men are going into business much more than they used to; the father's son who takes over the business today is a type of man different from

the "diamond in the rough" of yesterday. The type of business man at the purchasing desk must really be "sold," rather than persuaded, coaxed, "influenced," or "high-pressured" to buy.

The salesman who sells him must be a gentleman of the same type. Friendship, smiles, words, are poor substitutes for reasons why and for definite and provable facts. The salesman of today must possess the persuasive personality, but he must also have the reasoning ability and the convincing argument of the good trial lawyer. In addition he must have the analytical ability to size up his prospect's problems, find out the essentials, and supply the correctives, just as would the skilful market analyst. He must be able to attack the problem of selling a prospect or customer much as the engineer would attack the problem of building a bridge or the steel framework for a skyscraper. It is his job to study the strains and stresses of buying resistance, and meet them scientifically in a provable way with the right application of his product to the exact needs of the prospect.

In selling, we may never be able to tell exactly why a prospect or customer will or will not do certain things when we ask him to. But we can very definitely ascertain about how many prospects are located within given areas. We can very easily ascertain just what will happen to a certain percentage of these if we tell them a certain kind of a sales story. We can very soon find out just what variables are reflected in these averages if we make certain changes in the sales story that is used.

We can take a young man with certain qualifications, teach him very definitely what to do and say in certain given situations, and send him out to interview certain numbers of different kinds of prospects. By letting him work for a few weeks we can strike a very definite average of his production under

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given conditions. In other words, we can reduce the results of trained salesmen to a very definite law of averages—and know exactly what to expect in the way of results if we multiply the operators.

But, exactly as in the science of chemistry or engineering, we must be reasonably sure that our salesman is "pure"—that is, that he will follow instructions exactly, and will not follow the inanities which occur at the spur of the moment when he meets a prospect, and forget his sales story. In selecting men to fill sales positions we must be as particular as is the chemist who insists on exactly pure elements to work with. But by the right kind of selection, training, and drill we can soon be reasonably sure that a given type of man will definitely follow sales instructions and his sales story when he meets the prospect.

This is the kind of man we want for sales positions. We don't want the natural born salesman, nor the experienced salesman who will listen to training instructions and then do exactly as he did before when he meets the next prospect. Certainly it is not difficult for us to believe that in order to sell goods there must be certain standard *specific* reasons why prospects should purchase our goods in preference to anybody else's goods. It should not be hard for us to believe that there is one best way to tell the story of our goods under every different *typical* situation.

Imagine a trial lawyer attempting to present an important case to the jury on the spur of the moment, with no carefully worked-out presentation, no developed case, no previous study of the facts and evidence, or at least no previous study as to the best way to present them to the jury. Do you think that such a lawyer would ever win a sufficient average of cases to be called a good lawyer? Yet we send salesmen out every day dependent entirely upon their own resources and the limitations of their own minds to present our business cases to our best prospects and customers!

With these facts before us, let us consider whom we shall select for sales positions, how we shall fit them for their jobs, how we shall supervise them, and what definite results we shall expect.

For sales positions we should pick young men anywhere from twenty-four to thirty years old, who have had a good education, who have the ability to think and reason, who want to be salesmen, and who have natural facility of expression, pleasing personality, and above all a definite willingness to work hard and regularly and consistently.

We should fit these young men for the job of selling by teaching them how the product we wish them to sell can best be used by the kind of people it is supposed to serve. Then the next step in the teaching process is to drill our young men to tell the story of the product's usefulness in the clearest, most interesting, and most persuasive way. Next we must analyze as many classifications of typical prospects as the salesman is likely to meet in his work. Then we must apply the variations of our sales story to each one of these typical classifications. Having taught the sales process, it is next necessary to teach the young man how to sales-manage his job. We do this by giving him a very simple analysis of his objectives, plans for meeting these objectives, and methods of organizing his time and efforts to carry out the plan.

Before a salesman can sell he must be taught the definite objectives of selling. Basically, the first objective of selling is to get an order. The plan must consider from whom we expect to secure orders, where we can find them, how much time we can spend with them profitably to get an order, how many visits may be necessary, and, finally, the best way to develop a sales story to get an order.

A printing salesman may call two or three times before he is permitted to interview the man to whom he is supposed to sell. During the first interview his objective probably should be to introduce himself and his company and to give the prospect a few general but apt reasons why his company can particularly serve that prospect. It won't be difficult for this salesman to get an opportunity to call back because the prospect for printing is usually quite willing to give out a sample of printing, and especially so on the promise of receiving some constructive suggestions or ideas.

The salesman's success will depend usually upon the value of his ideas, the assurance that he can give the prospect as to service and quality, and the price at which he can do the work. The price is really the least important of the three factors. The aptness of the idea and the proof of service and quality are at least 90 per cent of the successful sale. Price is a serious sales handicap only when the salesman has been too weak to put the sale on any other basis.

Before a salesman can develop an apt idea he must possess two qualifications: (1) a sufficient understanding of the true use of printing to know how printing can best be applied to the exact use of that prospect; (2) the mental capacity in imagination and intelligence to

sense the exact problems in his prospect's business which that particular piece of printing will be called upon to solve. Naturally, original intelligent imagination will not be enough. He must have with it an interest in his job and the industry, and willingness to study his prospect's situation, to penetrate beneath the surface and find out the real conditions that this particular piece of printed matter must meet. Having the intelligence and imagination to understand exactly how that printing can be used, he is in a position to sell his prospect on its value and usefulness and also to give him a sane estimate of the results which that particular piece of printing is likely to secure. If he is able to convince his prospect that his idea is good and will bring results, there will be no question about the price, because if the printed matter is to be effective it will be worth its full cost many times over.

Naturally the preceding paragraph refers to the constructive type of printing such as direct-mail pieces, selling booklets, catalogs, promotional literature, and other sales-influential matter. The printing salesman who goes out to sell this class of printing and who is not equipped to give constructive ideas will never prove to be successful.

Then we have what we shall term "commodity printing" for want of a better name. This kind of printing includes office forms, instruction books, price lists, and other types of printed matter which in themselves are not supposed to have any particular sales influence and which have little opportunity to create prestige or reputation for the house that sends them out. Yet the salesman of this kind of printing can greatly improve his salesmanship if he has the intelligence and the imagination to find out definitely how it is to be used and to suggest improvement. The printing of even the simplest kind is always subject to suggestions for improvements, economy, or betterments of some kind. So even the salesman for a concern producing such printing has opportunity to serve his prospect or customer either with money-saving or money-making suggestions. His ability, like that of the more highly constructive type of salesman referred to above, will depend upon his interest in the job, his faculty of analysis, his cleverness in suggesting ideas, and his tact and industry in securing data and information upon which to base ideas.

Thus we have the two types of printing salesmen. There may be variations of the two types cited above, and in many cases printing salesmen have to

be both types in one. If you have been able to read between the lines, you will realize just what is required of the successful printing salesman.

A basic law in sales management is the law of averages. It is very easy to ascertain the proportions of duds, suspects, and prospects in a given number of canvass calls, if the number of canvass calls is sufficiently large. The same ratio holds almost invariably true for any considerable number.

A printing salesman who under supervision makes a given number of calls every day simply cannot help but locate a good percentage of likely prospects. If he is a constructive salesman, properly trained and sufficiently able, he can close a number of good prospects without even a single argument as to price. The printing salesman who has the ability to develop practical ideas and suggestions for the right kind of printing, and who sells the results of the right kind of printing, is selling a service and not a commodity!

There must be definite and real sales reasons to convince the buyer that he should pay more. Such reasons are always based upon actual facts; but they must be obvious and understandable facts. Salesmen, like the rest of us, often find it difficult to see the obvious.

Superficially it may appear obvious that it is foolish to pay \$10,000 for a catalog when we can get a catalog listing and pricing all of the same goods for \$7,500. But when we consider the first obvious fact—namely, that our catalog goes out to 10,000 prospects and customers to compete with a score of competitive catalogs—we begin to realize that the \$2,500 may win for our catalog more prestige for our house, more confidence in our regard for quality, more appreciation of the compliment to our customers in sending them a fine catalog. Then we reason along these lines:

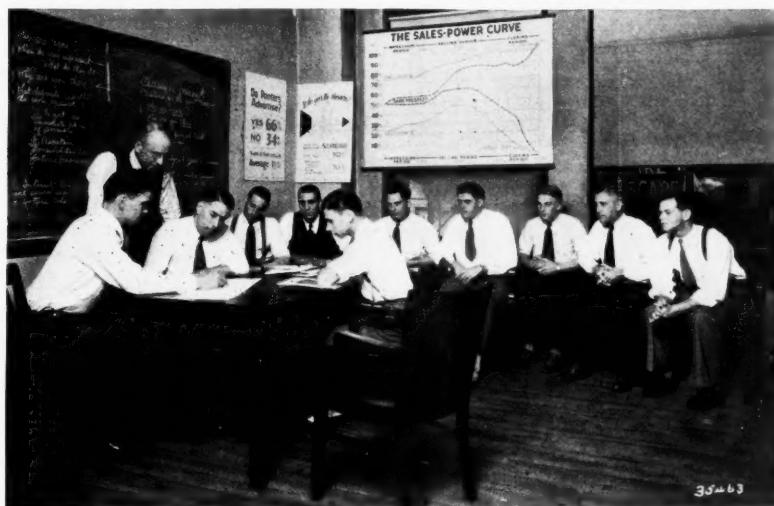
A cheap catalog might adversely affect only 1 per cent of the customers—just one man out of 100. But 1 per cent of 10,000 is 100 customers. For the sake of \$2,500 would our printing customer want to affect adversely 100 of his customers? As we reason farther we know that the customer most likely to be affected would be the biggest customer—the keenest judge of such things—the most particular and valuable customer when considering sources! Perhaps our printing customer spends on these 100 best customers many times \$2,500 a year in sending good salesmen to see them. Would he want to take the chance of selecting a cheap printer and a cheap

job of printing at a cost of 25 per cent below what a thoroughly dependable printer would charge for a thoroughly good catalog and risk the impression his cheap catalog might make on even a small per cent of his total customers?

When this impression value of high-grade printing is sold to the purchaser through facts and reasons, and when he is made to realize the obvious—that a house is judged as much by the character of its printing as it is by the appearance of its salesmen—that buyer, like

who have done some masterful jobs. The original products of their creative minds have become models for the printing industry. We know that literally thousands of printers have followed these models, and many of the thousands have never been able to use them rightly and very few to build them greater.

In order to point this entire article—to concentrate the ideas presented in finer focus—it seems essential to describe the practical plan of salesman training which I am now conducting un-



A session of the salesman's training class in the classroom of the Master Printers Federation of Chicago, with Mr. Willman supervising the students' practice solicitations

every buyer, would hesitate to take a chance on the difference between good printing and poor printing to save the comparatively small amount which good printing costs over poor printing.

Advertising agencies have become so powerful because they have engaged the caliber of sales executives and salesmen who can discern the fundamental advertising and sales problems of their clients. We know of outstanding printers in the United States who have made an outstanding success of selling printing because they have had the caliber of sales executives and salesmen who can recognize the fundamental advertising and sales problems of their clients—men who not only know the sales impression value of quality printing, but who know how to get exactly the right kind of sales impression through exactly the right kind of printing.

Thus we prove our whole thesis by reminding you that everything we have suggested in these paragraphs has been supremely well done by a limited number of great printing concerns in the United States. There are great printing executives and great printing salesmen

under the auspices of the Master Printers Federation of Chicago.

Applicants for this course are secured through the insertion of very carefully worded advertisements in the display (not classified) columns of the Chicago newspapers. Previous experience in the printing trades is not asked for nor desired. The applicant must be between twenty-five and thirty years of age, preferably a college or university graduate, and previous experience in salesmanship of any kind is not necessary. The advertisements give the address of the Master Printers Federation, and those who call are required after a short sizing-up interview to fill out a three-page application blank which is developed to disclose not only the history and experience of the man but more particularly his intelligence and fitness for a position as a salesman.

Usually about one applicant out of ten is selected. If he secures my recommendation he is interviewed by his prospective employer; if satisfactory to him the applicant is accepted for training. The classes are limited to not more than fifteen men, and usually from three to

five are dropped out during the first two weeks of the training period.

The training course covers five hours a day for two weeks, three hours a day for an additional two weeks, three hours a week for the next month, and two hours a week for the third month. The training consists of short preliminary lectures covering the fundamentals of salesmanship as applied to printing, this being immediately followed by one and a half to two and a half hours of intensive drill. One student takes the part of a salesman and another that of a prospect. I set the conditions and drill both students in the proper way to handle the interview. Every typical situation that is likely to come up in the sale of printing is covered in this drillwork.

During the first month, through incidental lectures and visits to printing plants, the students are made familiar with the fundamentals of printing; the difference between offset and letterpress printing; knowledge of common type faces; engravings; different kinds of paper and their uses, etc., to qualify them to talk intelligently to any type of prospect. This phase of the training is not overdone, however. Printers too often cannot sell printing—and too great a knowledge of the technic and mechanics of printing makes salesmen talk printing and not the results and effects of good printing. If we are to get the right price for quality printing, we must sell the *results* of quality printing *exactly* adapted to the specific need of each individual customer. Thus students are taught to talk about the right kind of printing and what it will accomplish for the prospect, and not about the generalities "quality and service."

As I believe that the salesman should know the theory of selling, certain books and publications are prescribed for students to read. Fundamental courses in theoretical sales training are a good foundation upon which to build the drill course, but drillwork is the one thing that teaches a salesman how to practice the theoretical fundamentals of salesmanship. The fact that four-fifths of the time of the class is spent in drillwork gives some idea of the relative importance given to theory compared with the drillwork in fitting men to sell printing along profitable, constructive lines.

As a part of this course I visit and consult with the employers of the students. Following are some of the requirements of sales management that printers should use who employ salesmen, and these are among the ideas on which the course is founded.

The control and supervision of salesmen require that the employer should have knowledge of the possibilities of his market, who his logical prospects are, where to find them, and what he is best qualified to print for them. It is desirable that he have a list of *real* prospects to whom he may send promotional literature from time to time to make personal selling easier. The employer should also have some individual in his office to act as sales manager and exercise continuous control and supervision over salesmen. This man should know exactly what each salesman is doing every day—whom he is calling on, how many calls he makes, what results he gets, and exactly what help and suggestions he needs to improve his work. In this way alone will he be able to get the best possible return from his salesmen.

Printing salesmen should make a definite number of calls every day on entirely new prospects who have never been solicited by that printer before. Salesmen should regularly make an average of from ten to fifteen calls a day at least. To do this efficiently, calls should be made on carefully prearranged lists and upon segregated sources of business either by districts, industries, or selected lists of present or dormant customers. About one-third of the calls should be made on new prospects, one-third on present customers, and one-third on old customers who are dormant.

Of course there are exceptions to the rule. Some days the salesman may spend a half-day with a prospect and the other half-day contacting or servicing a job which a customer has ordered. No salesman can operate profitably who doesn't make more than two or three calls a day, or who feels that calls should be made only on his present customers who are "most likely to have an order." Ordering from one's present customers as a steady job *does not* make a salesman. Results are secured directly in ratio to the number of effective calls made daily. Out of fifty "cold calls" five prospects should be developed, and two of these should develop into customers within a reasonable length of time.

The only effective quota for printing salesmen is a "quota of effective calls," for the reasons given in the last part of the preceding paragraph. Repeated calls on impossible or unprofitable prospects or customers are a waste of time and expense which if spread over several other calls would uncover better prospects of the type every printer wants.

I believe thoroughly in a constructive, carefully planned sales talk. This

is not to be memorized and repeated by rote, but the essential facts which it covers ought to be memorized and they should be given impressively in a conversational sales talk adapted to each prospect. The essentials of a sales talk are the correct introduction of the salesman, the correct introduction of and the facts about his company, and at least three good reasons why his company is fitted to serve the particular prospect that he is calling on. During the sales talk after the introduction the salesman should find out specific facts about the prospect's needs for printing and how he can use it to the best advantage. Only from this knowledge will the salesman be able to make constructive suggestions concerning the kind of printing the particular prospect requires.

I do not believe that salesmen should estimate the price on their own orders. It should be carefully figured at the office by an estimator after the salesman returns with all the facts and information. The price should be exactly right the first time, and the salesman should stick to the end and either get the order at the right price or let some cut-price printer have it and lose money. Salesmen's efforts are to be directed toward convincing the customer that the dollars saved in buying inferior printing or poorly planned printing have no comparison in value with the impression and sales value of good printing upon customers, dealers, and prospects.

Owners of printing establishments or managers responsible for profitable results must turn most of their attention and thought upon sales management, and leave the technical management of their business to good technicians. Good salesmen are much harder to find and much more difficult to manage today than are good printers!

When you pay a salesman a "straight commission and drawing account" you let him manage himself, and thus admit that you don't know how to manage him. Learn the salesman's job and how to manage it, then put salesmen on the weekly payroll so that you can instruct, supervise, and control their methods of working. You must assume your half of the responsibility of making your salesmen a success. Don't imagine that the business a poor salesman on commission doesn't get doesn't cost you anything. The profit on the business he loses because he isn't a good enough salesman to close it may run into thousands of dollars a year! It may be exactly the amount you need to change loss into profit—failure into success!

A Typographical Plan Places Your Bid Outside the Competitive Class



ALFRED BASTIEN

By
ALFRED BASTIEN
C. & E. Layton Organization, England
and
G. J. FRESHWATER
Advertising Manager
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England

This constructive article on the value of the typographical plan is the second in the series of articles which started in the July issue. Although difficult circumstances made it impossible to avoid the delay in continuing the series, readers of the first article know that the practical and resultful nature of this material makes it thoroughly worth waiting for. However, we expect to present the remaining instalments in consecutive issues without imposing again upon your patience

DUMMY! That most unfortunate word! While most folks make their second contact with it at bridge, the printer gets it pushed down his throat in its third and its most formidable dimension—in business. For the time has gone by when a printer competing for an order can submit a price and dummy and then sit back and consider himself "all set" for a substantial order of printing.

It is my conviction that many printing buyers never cast a glance at one-quarter of the dummies submitted to them. They merely look at the estimate, mutter, "Guess I'm not buying their plant!" and reach for the next. The law of averages makes it a sure thing that if you invite enough bids some poor William is going to forget to include his paper cost. Then negotiations can really begin. Naturally his price is "30 per cent over what we paid last time! Drop to that and we'll sign."

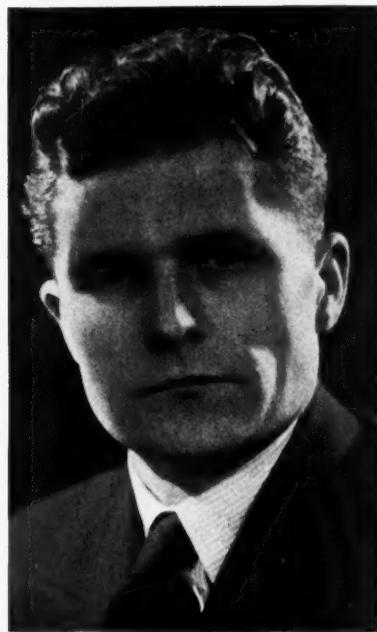
Is it good enough? Can we get away with it on our own bill? Will the gasoline merchant stand for the customer's deciding what his product should be sold for? Something ought to be done about it! And yet we know the thankless way of the world with pioneers. Small use of

one printer here and another there starting in on a one-man crusade! The only thing is to change our sales tactics—"put something over" that will cloud the price issue entirely.

Give them ideas! But do not forget that the sketch or layout is your shop window—and shop windows fail unless they are different, strikingly different, from the windows of their neighbors.

Supposing a buyer is in the market with a contract for a large quantity of monthly price lists. Supposing bids are invited from a dozen printers. What will be submitted by each house? There will be (a) an estimate sheet; (b) a dummy or dummy layout, and (c) a letter.

The order is a large one. Some very fine sketches appear on a few dummies, and some very tempting prices are found on most of the estimates. The accom-



G. J. FRESHWATER

panying letters are probably inspired by nothing more than politeness. The buyer jogs up the twelve quarto sheets and places the stack of twelve octavo dummies on them as a paperweight. So much for the expense and brainwork of the six printers who have provided the sketched dummies. Only one of them, mind you, can get the order—but it may go to one of the other six who have not done any speculative work.

What has happened? Each dummy has killed the other because of sameness, and, whether he wants to or not, the buyer finds that the only outstanding variations are shown on the estimates. Thus the flow of ideas set up is connected with cost, and there is only one reaction to consideration of prices.

How does an automobile salesman go to work? Does he talk price? No. He directs the floodlight of interest upon the positive values of his product. When money is mentioned he assumes a nonchalant air—money, of course, not being a consideration. It is elementary, childish if you like, but it goes over. Personal vanity—in others—has made fortunes for those who realized that price could be made the pill in the jam, and applied the thought skilfully.

You can steer around the problem just as easily, and the appeal to personal vanity can be employed in a very subtle way. You can place yourself on a footing vastly superior to that of other bidders for big printing contracts by submitting a typographical plan along with your estimate.

In effect the proposition is presented by the same method an architect pur-

customer in giving the impression that his work is comparable in importance to the design of a building. The association of ideas is irresistible and immediately places the bidding party upon a plane above that of the bidders who have approached the matter in an ordinary way.

The following is a broad outline of the preparation of a typographical plan: Let us presume that a thirty-two-page

The same principle holds good in this instance. Any specifications appearing should relate only to the subject matter of each distinct section.

It will be necessary to show first of all the cover treatment, as this is usually entirely different from that of any other page. Next, the third page—that is, the first inside right-hand page—will have to be shown, as this page frequently

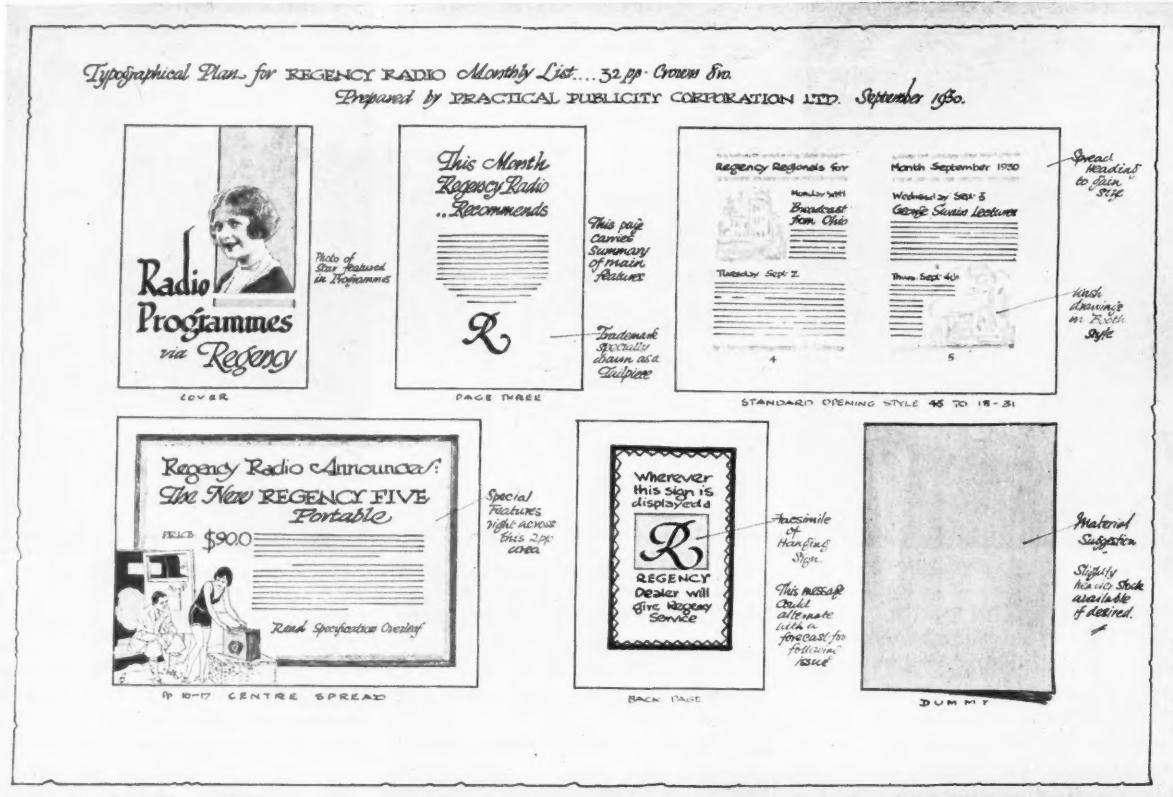


Fig. 1

sues when he presents on one sheet of paper the plan, elevation, and general details of the projected building. First and foremost the sheet has become invested with importance; it exhibits the professional atmosphere so favorable to the proposal it carries. Its technical appearance alone assures attention.

How many people can resist a glance at the intriguing colored plans featured by real-estate agents in their windows? Interest is aroused in the subject portrayed and respect is commanded by the originator. And the fact may also be noted in passing that many printing contracts are given out every year which in point of the expenditure considerably exceed the amount of money that is required for some buildings.

One is therefore presenting rather a graceful compliment to the prospective

booklet, $7\frac{1}{2}$ by 5 inches, is the object of our efforts. A large sheet of handmade paper with deckled edge is selected; about 20 by 30 inches would be the best size. This should be suitably headed somewhat as follows: "Typographical Plan for the Regency Radio monthly list. Thirty-two pages; crown octavo. Prepared by the Practical Publicity Corporation, Limited. Date."

Next, decide how many pages should be shown to give a fair representation of the plan. It will not be necessary to show more than I have indicated by my sketch (Fig. 1) as a general rule. The aim is to show outstanding features to the best possible advantage.

There should be no obvious "padding." Readers of the July article will doubtless recall my argument against adding type detail to ordinary layouts.

carries introductory detail which makes it differ from the following pages. The standard treatment for most of the facing pages of the booklet will be illustrated next, and it is here that the layout man can impressively portray any special ideas for linking up each pair of pages which he has devised. (Figure 1 shows a bisected running head to link pages 4 and 5.)

Quite often it is possible to feature certain outstanding points in the middle of a booklet or folder; indeed, such a position has the greatest of attention value, as most wire-stitched booklets automatically fall open at the center spread. The wise designer, if he has a special feature to introduce within this space, will achieve his effect by treating the whole opening as one page. This is quite practicable, as in imposition and

printing these two pages remain as one, and the question of joining up borders or type does not arise as it would if the method were tried with other pages.

The back page will usually be of a design differing from those of the other pages of the booklet, and this should be shown also. On the same sheet should be attached a dummy displaying the material to be used for the work, and

With the editor's sanction I intend to devote a whole article later to photography and how every printer can familiarize himself with methods that are essential to successful advertising picturization. I will say this: Since I have adopted photography for the illustration of my advertising plans, my work has been halved—or perhaps I should say that output has been doubled.

reduced; and, finally, no linkup between wording and picture is provided. But the treatment I have indicated is sound on all three counts. Illustration is large and impressive; wording is of the maximum size possible to attain on the paper *disregarding the illustration*; and the linkup between picture and copy is most effective by using the black and white ground foils. In addition to an okay on



Fig. 2

the whole plan should be so arranged that a good square effect is obtained. In the margins between the pages may be placed any special detail.

It is essential that all captions and instructions placed on the typographical plan be lettered in a typographical manner—for it is on such features that the success of the idea to a large extent depends—in the same way that an architect's plan is lettered very carefully.

Make use of photoprints as far as possible for the illustrations. Most commercial photographers have some pictures filed that will suit the purpose. These may have to be cut down, or perhaps two separate prints can be cut, pasted together, and rephotographed to give a good illustration. There is always some way of getting a picture if the creative man is as versatile as he should be.

Every designer knows how flimsy an ordinary fly-fold layout feels. However strong in conception, the layout is just a folded sheet that says nothing beyond its eventual message. Given plan treatment the design becomes impressive and invites careful examination.

Study Fig. 2. The original of this layout would be executed on a piece of hand-made deckled paper, about 20 by 15 inches, that is, crown octavo. First of all the photoprint on Section 2 should be pasted down, for this is really the key to the general treatment. There are two main methods of dealing with the layout of this particular section.

The most obvious method would be to use a smaller photograph and keep the wording separate. But what is the result? The illustration is insignificant; the type or lettering size would be much

these points we get an overriding advantage—the general result gives sheer dominance, and no space is wasted.

Note carefully how I have arranged the wording so that spare areas of the photograph are used to advantage, thus relieving tedious masses. That is the object in dealing with this section first. In reality one is adapting the job to the photograph; which is as it should be, because we are relying on that picture to carry a sales message. If the main figures fell elsewhere in the composition the present arrangement would be altogether out of the question. But—and this is of great importance—an equally strong treatment should be found.

Note how the initial in the copy unit is designed to take up the shape of the panel. It also acts as a rather effective attention mark. Readers will probably

notice also that all the copy has been roughly lettered in on this group. I strongly recommend this procedure—without the roughness. Wherever possible, as in this case, large-faced body matter should be entirely filled in.

It is easy to appreciate that if mere copy ruling were done in this particular case the whole effect would be ruined. Actually the copy would be set in eighteen-point, so sketching this in presents no difficulty at all to the creative man who possesses ordinary facility with a lettering pen or pencil.

The cover treatment is self-explanatory. On the right of the section a short-fold leaf is indicated. The edge of this would fold to within an inch of the edge of the inside spread when closed. As the whole effect of this design depends on the contrast in solids and white on the inside, it would be essential to execute this plan in India ink.

There are, however, many occasions where the bulk of work is composed of type, and in such cases not only does pencil provide a softer and more dignified treatment, but the designer feels able to produce a free, clean result. This is particularly the case if characters such as Caslon Old Face Italic have to be indicated. The least suspicion of labored lettering immediately ruins the entire effect. Swash initials and extraneous characters gain their beauty from freeness and natural flourishes.

On no account fold the typographical plan. It should reach the addressee rolled, and contained in a cardboard tube. At the top left corner is secured the estimate sheet, with a letter. Effect is considerably heightened if upon the plan paper the firm's crest or trademark is attractively printed.

Expense should not be spared in the preparation of this plan. The best man to handle the proposition is a typographer who can letter well and easily. And first impressions mean everything to the printer who is to sell the service of his plant through creative effort.

I could tell an interesting story of how the typographical plan first came into being. Suffice it to say that it was an inspiration which at the first application secured a very large order in the face of fierce competition. Furthermore, the business was placed at our price as against those of many competitors.

Apart from those occasions when the creative man actually introduces a new idea to an organization—at which time his suggestion is naturally standing by itself—the typographical method will stand the creative man in good stead

when his effort takes its place on a printing buyer's desk among many dummies and suggestions for one particular job.

The printer who can secure work at a fair price in the face of competition is a benefactor to the craft. In the first place he is dimming the price floodlights. He has made the buyer consider another factor aside from cost. He has planted a healthy seedling. Also, by gaining a fair return for his work he strengthens himself to make the same stand next time.

I would now like to introduce G. J. Freshwater, who is a well known British advertising man and who will present the printing buyer's reactions to such a typographical arrangement.

I WAS interested in reading Mr. Bastien's article, because it happened that some time ago I was in the market for a quarter of a million catalogs. The inquiry was scattered among several printers as usual, and I had the feeling that I would see the same old avalanche of dummies descend upon me.

Well, they started to flow in, and apart from the estimates there was nothing to attract my interest. Then a day or two later I was confronted with an impressive-looking presentation.

I thought at first sight that the management had submitted the plans of a new factory to me for my approval. I suddenly realized, however, that bricks were not made in twelve-point italics, and I was at once intrigued by the most interesting typographic expression of a printed catalog I had ever seen. I found myself following the neat little lettered comments on each side, and arguing mentally with the author of the plan that this heading should be placed a trifle lower, and here it was two points too large, and there he should have used roman and not the italics.

In a moment I had been sold by this printer, probably because he credited me with knowledge and interest in these vital technical details. Here I had my booklet just as I wanted to visualize it. It was like looking at a complete road map of a county on one sheet instead of having to turn continually from page to page trying to carry in mind a mental picture of what had gone before. In other words, you could see your whole journey from end to end, and you could see the quicker route to your destination, if such a quicker one existed.

Since that time Mr. Bastien and I have been close co-operators in the production of printed material. A goodly proportion of my work has passed into his hands merely because his business-

like method of preparation has secured my confidence, facilitates my work, and demonstrates how far in advance some printers are in selling their service.

It has been my experience that most printers can talk only price, paper, and size, and it is refreshing because of this to meet the occasional man who realizes that price, paper, and size are simply printers' pigeons, and that orders depend upon the psychological fundamentals of type and layout. It is the printer who credits his customers with an appreciation of the value of these essentials, whether such appreciation exists or not, who secures the interest of the really large advertisers.

In the past few years Mr. Bastien has submitted to me probably hundreds of layouts and typographical plans similar to the one illustrated with this article. Needless to remark, he has not "gotten away" with every one, nor with even the majority. The important point is, however, that a layout submitted in this intelligible form has enabled us to get together, go over it in a systematic way, having the whole in mind and in view the entire time, and rearrange it so that it is consistent with the ideas of both of us. As a result I think we can boast that we have produced printed matter of all kinds which has more than held its own with any competitive printed matter.

Many people have asked me, "Where do you get your ideas and layouts?" My reply is that there are two ingredients in any good piece of print: the ideas of the printer's typographer, and those of the advertising man. When both these ingredients are of the best quality and are mixed in proper proportions the "proof of the pudding" can be left to be eaten.

Had Mr. Bastien come to me with the plan illustrated here, I should probably have made the following criticisms:

With regard to Fig. 1: The cover attracts me. The girl's head does nothing in particular but attract (which is its usual function), and in this particular instance it is intended to do nothing else. I approve it because the quality of the subject appears to be satisfactory in association with my product.

I find myself criticizing Mr. Bastien at this stage because he has not shown me what is intended on page 2. But then, he knows so well that I always have a certain amount of important matter up my sleeve of which he has no knowledge that he always comes prepared with a liberal allowance of blank space.

Page 3 is certainly okay. It carries me to further items of interest, always with the subtle suggestion of Regency.

As he progresses through the book I become distinctly alarmed at the shortage of advertising. I do not blame Mr. Bastien for this, however, because his main job is attractive appearance and reader-interest. I know it is my job to prevent him "getting away" with it to this extent. Thus, in spite of the grimaces he makes, I take a page here, a page there, and after endless arguing we agree to some sort of subtle advertising which pleases us both and serves the objectives I have in mind.

In the center spread I object to the heading. In my opinion this appears too late in the book for a mere announcement, and Mr. Bastien assents to my heading which links up with the foregoing programs—"All the foregoing programs mark a new era in broadcasting when heard on the new Regency 5."

To pass on to Fig. 2: I find myself criticizing again on the ground that the fold of this piece as it will be presented to the public has a broken design which means little or nothing to the recipient. On the left you have "That's Regency!" The reaction to such an exclamation is "What's Regency?" and all that one reads is "Regional, Business, Radio." We start moving things around. The layout and general presentation are too good to interfere with. Probably all that is required is a rearrangement of the heading so that when folded the front reads, "Listen! That's Regency!" and then "Record Business via Radio."

On the back page I am rather afraid of the waste of space. The message on the inside spread is short enough to justify a fairly complete treatment of some aspects of Regency trading. We delve into some recent material and develop a forceful page, compromising to the extent of a screaming heading.

This will give you an idea of how the printer who realizes that he is selling as well as printing, and that he is selling something that can provide intense technical interest to the buyer if presented in the proper way, can secure patronage, where the man who puts the conventional dummy in the mail and leaves it at that will be passed over every time by most printing buyers.

Try to convince your customers that there are interests and possibilities in printing which they themselves have probably never realized. Convince them that you have as keen an appreciation of the work your printing has to do as they have themselves. In other words, get their confidence that you know their job almost (but not quite!) as well as they know it themselves.

Special Department Cuts Production Costs and Then Sells Profitably at Lower Prices*

By R. I. SMITH

CONSIDERABLE interest is now being aroused in England by the introduction of a new style of printing, known as "rational printing," and produced in a special department of a London printing firm. This new scheme aims at the reduction of costs and consequently of selling prices; and its success has been such that it is believed that no small amount of new business is being secured by this method.

Briefly, the plan consists of the creation of a special department for special work—for "rational printing." In this new department the two first principles, quality and simplicity, are kept continuously in mind. Only straightforward commercial work is accepted, that is, work of the type which is really the "bread and butter" of every printshop.

The machines used are the very latest self-feeders; any work that cannot be handled economically in this department is declined by the man in charge, although another department may accept it and produce it. Thus one object of the plan is immediately apparent—the elimination of labor. The choice of types offered for this service is small, four different faces at the most being available. These types, however, have been carefully selected and are the most up to date procurable. Consequently, by dispensing with scores of seldom-used faces those in the cases can be kept always moving and always at hand in the composing room.

Choice of paper is equally restricted. All papers are in white, with only two surfaces, smooth and vellum, the latter stock being available in two weights; there is also a single size of white mailing card. Through this concentration it is possible for the paper to be bought in large quantities at favorable times, and, as the firm makes a practice of paying cash for all of its purchases, it secures the best terms that the paper dealers are prepared to offer.

*This plan, which the author states is operating successfully in the instance described, is presented because it contains a fresh idea. Perhaps it offers a practical answer to the prospect who thinks your estimate is entirely too high. If your plant is large enough to warrant such a special department, you may recognize an opportunity to underbid cut-price printers and earn a profit on routine work. THE INLAND PRINTER offers this article as thought-stimulating material on the vital subject of reducing costs without reducing profits.—EDITOR.

Layout is reduced to the simplest possible form in this "rational printing." None of the fancy elaboration of which some printing houses are so fond is permitted; and, since it is common knowledge that a simple style always secures the most dignified effect, the finished product is invariably in good taste. And color is confined as far as possible to black; work requiring two or more runs is only undertaken at considerably increased rates. This means that the machines can be kept in operation almost continuously, only stopping for change of forms, and in addition there is a saving in the ink required for the work.

The last stipulation on which the firm insists is a somewhat rigorous one: each order must be accompanied by cash. This has the effect, however, of considerably reducing accounting and collection expenses, and, moreover, the usual small percentage added to cost to cover bad debts can be ruled out entirely.

Under these circumstances it is small wonder that some remarkably reasonable prices are being quoted, particularly for business involving fairly large runs, and considering that every order yields its specified percentage of profit. And since price is without question an important sales factor in the printing trade today, the "rational printing" department of this concern is naturally booking plenty of orders in spite of its restrictions. Though the work is really so very low in its price, it is in no sense "cheap" in quality. In fact, since the firm employs an extremely competent composing, typesetting, and pressroom staff, the quality really must be seen to be believed. This quality, coupled with the low prices asked, is creating a value standard which is telling a vivid story in the company's order-book.

We should emphasize the fact that "rational printing" is only a single, self-contained department of the firm's activities. Other work, calling for the usual variety of types, inks, papers, and layout, is undertaken by the other sections; but since these obviously compete on equal terms with other printing houses, the outstanding advantages of the "rational printing" department is quickly making it the principal business of this very enterprising concern. Whether such a division could be used in other printing plants might be worth considering.

The London School of Printing Issues Another Outstanding Yearbook

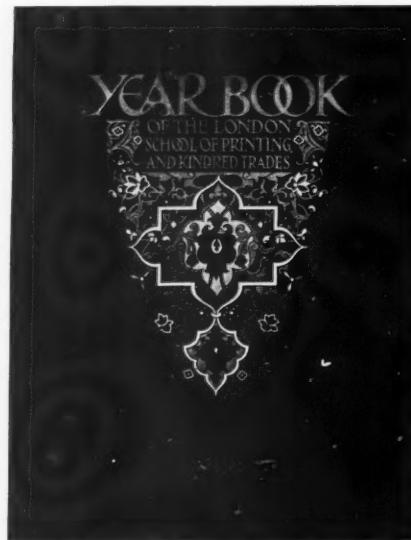
ONCE in every year THE INLAND PRINTER is forcefully reminded of the fact that England has outdistanced our country in the training of craftsmen for the printing and allied industries. We have been and are proud of the work done at Carnegie, but instruction there is mainly directed toward the training of executives rather than workmen. The International Printing Pressmen's and Assistants' Union has done notable work at Pressmen's Home, Tennessee, to the benefit of its membership, of the members' subsequent employers, and of the industry at large. A few other institutions such as Dunwoody Institute, at Minneapolis, the Southern School of Printing, at Nashville, and Frank Wiggins Trade School, at Los Angeles, are similarly doing good work.

But the training at Pressmen's Home is limited to press-work and that of the others is limited both as to scope and to the number of students which are to be accommodated. The educational efforts of the New York Employing Printers' Association, which sponsors night courses for craftsmen and continuation courses for apprentices, should be mentioned, and also those of the Master Printers Federation of Chicago, as shown in its renewed interest in the development of a better quality of printing employees.

But there is no school in this country devoted to the training of workmen which begins to compare with the London School of Printing and Kindred Trades in extent of equipment, scope of instruction, and number of students—3,500. What brings this fact home is the receipt of "The Yearbook" of the great London school published annually, the cover of the 1929-30 edition of which, alongside that of the one for 1928-29, is illustrated on this page.

The volume is bound in heavy cover paper reinforced by very attractive end leaves. It contains 152 numbered pages of text on eggshell stock designated as a "Supplement to the London School of Printing Yearbook" and which follow a hundred-odd "insert" pages devoted largely to showing outstanding work by students in the various departments in which instruction is offered. The first of

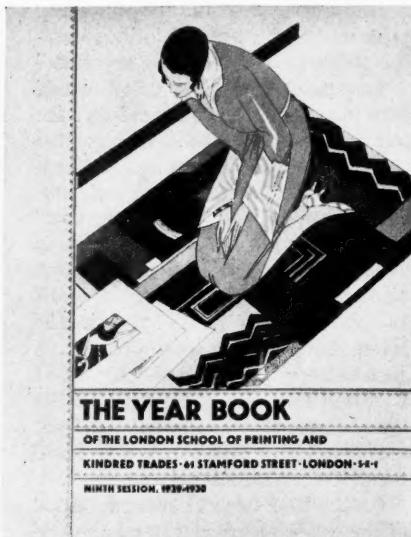
these, which follow the interesting and appropriate introductory matter featured by an address titled "The Art of Printing," delivered by A. J. Bonwick during the great 1929 Olympia Printing Exposition, are the specimens of hand, monotype, and linotype typography by students. Particularly fine is the section titled "Displayed Advertisements." Following are a number of pages devoted to "four-color and halftone process printing," the workmanship on which compares with good commercial work. The temptation to go into any detailed



Beautiful cover of 1928-29 yearbook of the London School of Printing and Kindred Trades, the design on which is stamped in imitation rolled gold and colored foils upon black

Lord Mayor of London, and the six extremely interesting, highly informative, and essentially practical lectures which are printed in full.

The book evidences one of the prime qualities of our British cousins, that of being sure of one's ground and then following through carefully with an eye to the important essentials. The typography is much brighter and snappier, it seems, and without being artificial in the least, than was the case several years ago, and, if memory serves us right, better type faces have been employed. The only criticism any of the many persons with whom we have discussed the yearbooks of the school have lodged against



Conservatively "modern" design from the cover of the 1929-30 edition, here reviewed, printed in soft hues of blue, orange, yellow, brown, dull olive, gray, and black on white paper

description of this work is balked, however, by the limitations of space. We turn, therefore, to the reproduction by photogravure in three colors of an especially fine painting titled "Verdun Ramparts," as mellow and satisfying as it is beautiful, and then to a number of the specimens of offset litho work, which includes four remarkably fine reproductions from etchings. These, while they perhaps lack the full charm of the originals, are nevertheless quite satisfying. Next we come upon a marine in pastel hues that bears the caption, "Designed and drawn direct on plate by J. L. Taylor, lithograph student, and printed on the offset machine."

The title page of the 152-page text section reads "The Eighth Series of Annual Craft Lectures at Stationers' Hall," etc., and precedes the "Foreword" by Sir William Waterlow, Bart., K.B.E.,

them has been to the effect that the typography has been backward. While the last two annuals have done much to offset this criticism it must be remembered that the school is not a school of typography, or presswork, or management, but of *printing*. And the veteran principal, J. R. Riddell, who impressed everyone who met him at the Washington U. T. A. convention with his profound knowledge of the business as a whole, got more than one of unbalanced training and experience beyond their depth in discussing printing education.

The book itself is great, but it is no more than representative of the institution's accomplishments.

When will such evidence of accomplishment be forthcoming from, say, the Chicago School of Printing, or from the other institutions which give instruction in printing?

J. L. F.

Some Important Highlights of the U. T. A. Convention Program at Boston

WITHOUT a shadow of doubt the program for the forty-fourth annual convention of the United Typothetae of America, to be held at the Hotel Statler, Boston, October 14 to 17, offers one of the richest opportunities for everyone interested in getting first-hand, brass-tacks information about management in its application to the printing business. As it has always centered its activities around those phases of work which have to do with the successful operation and management of the printing business, the past few years have brought a more definite concentration on management, and the entire program has been revolved around that most important subject. Hence we find that in the program for the coming convention all the addresses and the discussions will bear directly on the four phases of management, namely, finance and accounting, production, marketing, and education.

Four general sessions will be held: the opening session on Tuesday morning; the education session on Wednesday morning; the marketing and sales conference on Thursday morning, and the session on management on Friday morning. The executive session will be held on Friday afternoon.

At the opening session addresses of welcome will be extended by the Hon. James M. Curley, mayor of Boston, and George H. Ellis, of Boston, a past president of the U. T. A. The response will be delivered by that well known printer William Pfaff, of New Orleans. Then comes the annual address of the president, George R. Keller, which will be followed by an inspirational address sounding the keynote of the convention, by Dr. Albert C. Dieffenbach, of Boston, editor of *The Christian Register*, and widely known as a lecturer of magnetic personality on business, which he regards as a real profession.

The education session on Wednesday morning, under the leadership of George K. Hebb, the chairman of the U. T. A. Committee on Education, will present Hon. Ray Lyman Wilbur, Secretary of the Interior, whose topic will be "Education for Industry," and Dr. Frederick W. Hamilton, former president of Tufts College, and the U. T. A. counselor on education, who will speak on "The Be-



GEORGE R. KELLER
President, United Typothetae of America,
in convention at Boston, October 14 to 17

ginnings of Printing Education." This is to be followed by a symposium consisting of discussions on the subject, "Printing Education Today."

The marketing and sales conference on Thursday morning will be conducted by John R. Demarest, and the first speaker is to be Earnest Elmo Calkins. Then will come a series of short discussions on the subject of "Printing Sales Direction," in which six men who have outstanding sales records will take part.

On Friday morning, at the management session, which will be under the leadership of Oscar T. Wright, chairman of the U. T. A. Committee on Accounting, will be presented and summed up the four major phases of management.

In addition to the four general sessions mentioned, there will be a cost-accounting and finance conference on Tuesday afternoon, at which are to be presented and discussed the important phases of finance and accounting.

Another highly important conference will be that on production management, to be held Wednesday afternoon. Vital subjects relating to almost every phase of modern production are included in this conference. For instance, "Profits

From Centralized Production Control," "Premakeready Departments," "Automatic Control of Humidification and Air-conditioning in Pressrooms," "The Type-Face Problem and a Suggested Remedy," "Chromium Plating and Its Application in the Graphic Arts," and "Recent Developments in Equipment and Processes," are among the subjects.

In addition to the foregoing, there will be the eleventh annual convention of the International Trade Composition Association, a U. T. A. departmental, which offers an excellent program under direction of the president, Arthur S. Overbay, of Indianapolis. The first session on Tuesday will include such subjects as "Selling Trade Composition Service," "Planned Production Reduces Cost of Operating," and "A Financial Analysis for the Industry" (based upon detailed reports submitted by member plants, the combined sales of which approximated \$2,000,000 in 1929). The second session on Wednesday takes up "Is it Feasible to Apply the 'Square Inch' as a Standard for Estimating the Output of a Trade Composition Plant?" and other interesting topics.

The College Annual Producers of the United States, another U. T. A. departmental, has a business session scheduled for Wednesday afternoon, and a dinner for Wednesday evening, at which the feature address will be on "How the Future of the Annual May Be Protected," by Edward Marion Johnson.

A session of the General Assembly, which is made up of the officers, directors, and committee chairmen of the U. T. A., with the presidents of the local typothetae, and the officers of the Typothetae district federations, will be held on Wednesday afternoon. At this gathering various matters pertaining to the welfare of, and increasing the usefulness of, the local and district organizations will be discussed.

Then there will be two sessions of the Typothetae Secretary-Manager Association, and two of the Typothetae Cost Accountants Association, at each one of which will be presented and discussed those subjects which have an application to the particular work of these two associations and their members. All of this is for the especial benefit and the welfare of the printing industry, as the

efforts of the members of these two groups are all concentrated on the advancement of the member plants of the U. T. A. and the industry as a whole.

The Advertising Typographers of America has also scheduled its regular annual convention in Boston during the days of the U. T. A. convention. There will be three sessions: the first on the afternoon of Tuesday, October 14, the second on Wednesday morning, and the third on Thursday morning. Matters of particular importance and interest concerning the special field of the advertising typographers will be taken up.

Boston printers and allied tradesmen through the Boston Typothetae Board of Trade have prepared an excellent program of entertainment for the visiting printers, including trips to many of the interesting historic places in and around Boston. As this year commemorates the Tercentenary of the Massachusetts Bay Colony, Boston and the entire state of Massachusetts are holding special celebrations, and a cordial welcome has been extended to all printers to join with them in these celebrations during the U. T. A. convention.

While the opening session of the convention starts on Tuesday morning, October 14, the Boston printers are urging all to arrange to be in their city on Monday, October 13, which is celebrated as a state holiday, a special program of entertainment being arranged for that day. All of Monday, and Thursday afternoon and evening, have been left open, no session of the convention being scheduled, so that the visiting printers will be able to enjoy the special entertainment arranged for that time.

Summing up the entire program for the four days of convention sessions and departmental and other conferences, it is quite evident that the forty-fourth annual convention of the U. T. A. is destined to go down in history as one of the most highly constructive as well as interesting gatherings that has ever assembled for the welfare of the printing industry. And, with the central theme concentrating upon the important feature of *business management as it applies to the printing business*, it seems that it would behoove all printers to make it a point to be in Boston and derive the benefit that is sure to come to them through attendance.

A Novel Advertising Piece

Lee & Phillips, Incorporated, the New York City concern which, since its recent merger, describes its plant as the

largest typographic shop in the world, has produced an interesting and novel piece of company advertising. Twenty-four inches square in size and run on good stock, this piece has as its main heading "There's More Than a Million Operations in a Single Advertisement." The text of the piece is in eight columns, with only three or four words to every line, and with three asterisks run be-

tween lines—giving what one might call a free-verse or "colyumist" effect. This broadside is successful in emphasizing the innumerable operations involved in the correct handling of typographic advertisements by Lee & Phillips, and it also goes far to convince the recipient that this firm, at least, knows how to produce distinctive typography and printing possessing genuine quality.

The Business Review for September

SINCE business spurts are rare in off-season months, it was not surprising that August showed little if any tendency toward an upward trend. Be this as it may, the early weeks of September have found a more improved sentiment, which is commonly considered a forerunner of renewed business and industrial activity. The low point in industrial employment is thought to have been passed in July. The reopening of some of the factories during August and a resumption of full schedules in others have sent many employees who had been "vacationing" back to work.

Although newsprint output in both Canadian and United States mills displayed a decrease in August as compared with the production figures for the previous month, the printing industry generally has held its own pretty well. A report from the American Federation of Labor states that unemployment has been less in the printing industry than in any industry in which union labor plays an important part, the figure given being 7 per cent. It may be that, whereas newspaper advertising has decreased, especially in the Sunday editions, magazine and direct-mail advertising has been increased as part of the plans and preparations for an anticipated revival in the near future. An executive of one of the large printing organizations in the Middle West, an organization printing some 230,000,000 magazines and 225,000,000 catalogs a year, recently said, "If the printing trade may be accepted as a barometer of business, as I believe it to be, we may look for a decided acceleration in trade in the fall months. Production schedules on some of our magazines call for a decided increase in size for fall months, and one publication of national circulation will have the largest issue in its history." Somebody must be advertising.

In spite of the fact that the automotive industry is operating with considerable caution, the Ford Motor Company is reported as having placed one of the

largest automotive-machine-tool orders of the year, including high-production lathes valued at over \$225,000.

Orders for structural steel have maintained a fair volume. Pipeline tonnage also continues, while some increase is noted in demands by farm-machinery builders, much of the production by the latter industry being for foreign shipment. Export shipments of agricultural implements are reported to have shown an increase of 10 per cent over the corresponding period of last year, a large proportion of this business being in tractors shipped to Russia.

Retail trade was far from encouraging during August. Forty chain-store organizations reported a decrease of 7.5 per cent from August, 1929, while 530 department stores scattered throughout the country report sales off 11 per cent. August sales of Montgomery Ward and Company were \$3,988,494, or 15.98 per cent below August of last year, while the National Bellas Hess Company, third largest retail mail-order house in the country, reported a decrease of 42.22 per cent in its gross cash receipts for August, compared with August, 1929.

As usual the various business and statistical organizations disagree in their predictions and views concerning the immediate future. Where one says that "a revival of at least seasonal magnitude" may be expected in the early fall, two others seem unwilling to be so optimistic. One of them predicts that "Third quarter business will undoubtedly prove equally as disappointing as the second quarter, probably more so, and a return to real normal is not likely before the opening months of 1931." Still another is of the opinion that "Business is currently swinging from the dismal to the optimistic view, but it is not believed that any sustained improvement other than seasonal will be witnessed before the spring of 1931." It would seem that one man's guess is as good as another's, but even the very slight improvement will be something to be grateful for.

THE PROOFROOM

By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies, however, cannot be made by mail

"At the Proofroom Door"

A few comments on your article "Standing at the Proofroom Door." I don't see how anybody without at least a high-school education could be a good proofreader, and a college education is a great help. Compositors go to the proofreader to find what is the rule regarding many different matters in grammar, spelling variation, good usage, etc. At least four or more times a day it is, "What shall I do with this?" and the proofreader is supposed to know the rule at once, and the authority for the rule, if necessary.

I had no shop experience when I began proofreading; however, although non-union, I took the I. T. U. Lessons in Printing and gained some shop knowledge and experience in that way. It seems to me that a proofreader could pick up details of shop practice as he works with the others in the plant.

I vote for the probationary acceptance of the proofreader. After all, it is stick-to-it-iveness that counts, plus "speed, accuracy, and judgment."—New Jersey.

This letter should have display, but sporting instinct plus a desire to test the carrying power of Proofroom queries dictates abstention from such devices of emphasis. The question of what requirements are to be imposed upon candidates for admittance to the proofroom is one of vital importance. This department has expressed itself in opposition to severe restriction and in favor of liberality. There is only one real test—and that is the test of actual trial in the proofroom. It is impossible to judge the candidate solely by his education and his experience. Of course a preliminary weeding-out of the candidates on such grounds is possible; an illiterate person could never make a proofreader. But the degree of formal education is far from being an exact indication of potential merit. My father and grandfather had no schooling to speak of; both went to work at the age of thirteen or so, but both were studious by nature, and they went into the printing business and educated themselves till they became quite widely known as expert proofreaders and finally as editors. This letter gives welcome reinforcement to my contention that a person who is born to be a proofreader will pick up all that is needed to

enable him or her to keep in step with the composing room, if given opportunity and ease of contact. The department's argument is against arbitrary rulemaking for all applicants.

Addressing "His Excellency"

I had to write a letter to President Hoover today, and started it:

Honorable Herbert Hoover,
The White House,
Washington, D. C.

Sir:

Was that correct, if I should ever have to do it again?—Oregon.

Yes, ma'am—for I suppose this query comes from Somebody's Stenog. People fuss and worry over form when there is not the slightest need. The simple, honest thing is always in good taste. When the United States was very young there was much discussion about a title for the President, but democratic simplicity properly prevailed over even such modest forms as "Your Excellency." I like "Honorable" spelled out better than abbreviated to "Hon." But I would also, without thinking, write "The Honorable," as I would write "The Reverend"—for no reason at all but that when I first began writing for print that was the style with which I came in contact.

* * * A COPY IDEA * * *

Expressiveness

YOUR printing can be properly expressive, distinctive, and resultful only through the skill, training, talent, and resourcefulness of the men who produce it. This is why we have the reputation for appropriate printing and for uncommonly good printing. The growth of any business is, to a very large extent, governed by the kind and grade of printing that it uses.

From M. P. Basso & Company, New York

"There Is," "There Are"

I read with interest your article "Inches of Space—Is, or Are?" This brought to my mind a discussion which we have just had with a customer, and I send herewith a sample of a printed circular, the question being on the use of "is" or "are" where marked. It would be much appreciated if you would give us your views on this.—Virginia.

The circular has this heading: "There are more than twenty-five years of wholesale experience behind the celebration of our anniversary." I do not consider this as a two-and-two-is-four proposition. There is no scientific base on which to work. Different people give the words different values—and there is no absolutely fixed norm on which to rest an assertion that one way is right and the other wrong. One person sees it like this: "There are more (years) than twenty-five years." To another, it analyzes this way: "There is (more than twenty-five years of) experience." And grammatically, "of experience" is a phrase modifying "years." It is off the main line. The determinant factor then lies in the expression "There are more than twenty-five." This narrows down to a question of whether you say "There is more than twenty-five" or "There are more than twenty-five." Do you consider "there" as an adverb, whose effective force is unmodified by its change of position; that is, would you consider "There are more than twenty-five" to be precisely equivalent to "More than twenty-five years are there"? Or do you give "there" a different character and function when used at the beginning of a sentence, with a verb following? These are the alternative approaches. Not as final and authoritative, but simply for what it may be worth as one man's settlement of this problem in his own writing, I will tell you that I would say "There is more." Then I would go on: Than what? Than twenty-five. Twenty-five what? Twenty-five years. What kind of years? Years of experience. And so (for my own satisfaction and guidance) I have reached, with perfect ease

of mind, the form: "There is more than twenty-five years of experience," and so on. You could argue about it for a week, and still there would remain just this one fact, that each person, considering these two possibilities, is going to decide for himself which one he prefers to adopt as his particular style.

Position of the Pronoun

Although the following sentence may be constructed correctly it gives one the vulgar thought of beating oneself, so I overrode the editor by transposing the words "Himself" and "working." I cannot give any other reason for making the change. The sentence was originally written thus: "He bears in mind that the Christ by working Himself as a carpenter in Nazareth has removed the stigma which clung to labor."—Michigan.

Obviously the trouble was caused by the fact that in its original form the sentence made "Himself" look like a possible object of the participial expression "working." Transposed, the words cannot even suggest any but their intended grammatical relationship. To be sure, it would be possible to criticize the form "by Himself working," on the ground that "by Himself" might be misleading. Without going into details of argument, let me say that these two groupings exhibit beautifully the difference between sensible ordering of elements within the sentence, upon the one side, and mere quibbling upon the other.

Plant Names

May I invite your attention to the second paragraph on the attached dummy—the paragraph which begins, "A rose by any other name," and relates, as you will see, to the style which we follow in writing the common and scientific names of plants. I have never seen anything on plant-name style in Proofroom, so I think you may like to use it.—Iowa.

This letter, from one of the editors of *Better Homes and Gardens*, is just exactly one year old. It turns up in the course of a general overhauling of files. Procrastination is a thief of time. Punctuality is the policeman set to catch that thief. Probably I laid the letter aside for answer "next month," and "next month" took a full year to arrive. I am in mood to write a sermon on "Do It Now!" But let's just reprint the paragraph as a substitute:

"A rose by any other name would smell as sweet," but, strangely enough, a rose is known by that name in almost every country. Many other flowers are known by several names. Each plant is given a scientific name by botanists. This name consists of two parts—the genus name, always capitalized, and the species name, which is never capitalized.

"For example, *Helianthus tuberosus* (*Helianthus* from the Greek *helios*, meaning sun, and *anthos*, meaning flower). *Helianthus* is

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the genus name, whereas *tuberosus* is the species, and is like an adjective in that it describes the kind of *Helianthus*. To show that this is the botanical name, we print the two parts of it in italics.

Helianthus tuberosus is also called Jerusalem-artichoke, but this is obviously an English name, the common name. It is in the nature of a nickname, used only by English-speaking people. To know that the Jerusalem-artichoke is a *Helianthus* lets us know that it is related to the other sunflowers, to *Helianthus annuus*, the Common Sunflower, to *Helianthus mollis*, the Ashy Sunflower, and scores of others.

The seasoned gardener and the flower-lover want to learn the scientific names because they are the real names. . . .

Note that in *Better Homes and Gardens* we do not capitalize the common name unless the name is one like Ashy Sunflower, which shows that 'Ashy' is a part of the name and not merely descriptive. But sunflower is not capitalized when used alone. It is quite pleasant to know the names of our plants much as we recognize friends by name."

This is authoritative. Note, however, that publications specially devoted to flowers and plants, and kindred sub-

jects, would go a bit farther in capitalizing than would a non-specialist writer or printer. There is always a tendency to compliment your specialty with capitals. An "ordinary" printer would be immune to criticism if he ran the word "helianthus" without capital initial. In fact, Webster enters it that way, defining it as "a sunflower (genus *Helianthus*).". So too you have "heliotrope, any of a genus (*Heliotropium*) of boraginaceous herbs . . ." "*Helianthus*" retains the Latin termination, while "heliotrope" is anglicized.

Safe at First!

In Proofroom for August you have "incoordinable" and "coördinating" in the same article ("Plural Possessives"). Shouldn't the second "o" in "incoordinable" have a dieresis mark as in "coöordinating"? Is this inconsistent?—Brooklyn, New York.

Here's a good one! Those who write "coördinating" should write "coördinable." And if you write "co-ordinate,"

HELL-BOX HARRY SAYS—

By HAROLD M. BONE



It seems logical to suppose that water-color ink gives best results on ripple-finish stock.

When cutting canary bristol look out for feather edges.

Some galley cabinets are like a full theater—standing room only.

In press makeready, as in life, first impressions are sometimes deceiving.

When a man makes a mistake in binding a book he sometimes endeavors to cover it up.

Some modern type faces are like some modern youths—much too bold.

It might be well if one of those hot-air control systems were applied to certain paper salesmen.

Just because booklet covers are run on cover paper it doesn't follow that fly-leaves should be run on fly-paper.

Some trade binders make a profit even in cases where a workman puts a crimp in their output.

*There was an apprentice from Me.
Who spent all his time raising ce.
Till the foreman got sore,
Raised his boot from the flore—
And the boy landed out in the re.*

Are Proofreaders Justified in Sidestepping?

By EDWARD N. TEALL

you should then write "co-ordinable"; if "coordinate," "coordinable." Personally, I like the hyphen a little better than the dieresis, which is THE INLAND PRINTER's style. But whichever of the three possible styles is adopted should certainly be carried with consistency through all the forms of the word. In all cases of a choice among styles consistency is the chief requirement.

Unfortunately I have not the August issue at hand; my rented house in Collingswood, New Jersey, was suddenly sold over my head at auction, and I have bought a house in the next town, Haddonfield. Notice comes from the Collingswood post office that a magazine addressed to me there is being held for forwarding-postage, and I do not doubt that it is THE INLAND PRINTER for August. But fortunately a note from the editor's office accompanies the query letter, and explains: "As 'inco' came at the end of the line the 'ordinable' was used without the dieresis at the beginning of the next line." Quite right! The dieresis is wholly unnecessary when the two next-door-neighbor vowels are separated by end-of-the-line division. It is used only when the "o's stand side by side, to indicate that they are to be pronounced separately, in different syllables, and do not form the "oo" sound.

Division

On the enclosed proof, is the word "proc-essed" divided correctly? Also, please divide the word "suppressing" in three.—*New York*.

The proof shows:

... these are proc-
essed in the same way ...

Webster divides "process," the noun, "proc-ess." In the definition itself is this division of the noun.

... Photomechanical proc-
esses collectively ...

As the word is not repeated at the head of its separate definition as a verb (form is "—v. t."), there is no definite ruling on its division when so used, but the presumption must be that the black dash means that the division, like the spelling, is the same. Thus the form given on the proof is correct. (Some people, however, would say "pro-cessed," with long sound of "o," and would naturally divide between the "o" and the following letter "c.")

Webster gives "sup-press-or," also "sup-press-i-ble," but "sup-pres-sion" and "sup-pres-sive." I would prefer to divide the present participle "sup-press-ing." The two "p's are parts of different syllables, separated (faintly) in sound; the two "s'es go together, it seems to me.

EVERYBODY who writes or edits can find some helpful suggestion in any consideration of the question asked in the title of this article. I am taking it on because it is a question that proofreaders frequently bump up against. The proofreader is often called upon to referee in an argument over matters of spelling, punctuation, capitalizing, division of words, and "all the likes of that." Unless he can give a yes-or-no answer, he is apt to have his reputation chipped or possibly shattered. The yes-or-no requirement is generally unfair, as in the classic example, "Have you stopped beating your wife?" If you haven't, you are a confessed wife-beater, and if you have, you are a confessed ex-wife-beater. Of course it is an artificial dilemma, but it is a mean one nevertheless. And the proofreader is sometimes caught in the same kind of a trap.

The proofreader who can point out the nature of the trap, frequently not known by those who set the trap, has some defense. The one who can only say, "It isn't a fair question!" is then accused of running away to conceal his ignorance from the inquisitor.

The simple truth is, there are many combinations of words which are quite correct even though not in strict accord with the rules of grammar. The grammarians start the trouble by trying to clamp a living language into the mold of a rule. Further, there are many forms of expression or of punctuation which are fair points of cleavage for opinion as to what is right and what is wrong. In some of these cases either form may be adopted; in others it is better to find a third form avoiding the original difficulty. Sometimes it is disgraceful to sidestep; a confession of weakness. At other times it is advisable to sidestep, and a manifestation of free-mindedness and skill in the use of language.

What's all the shootin' fur? Well, the topic was suggested to me by my own experience this very day in writing an editorial for the Philadelphia *Record* on my pet subject, unemployment insurance. I wrote: "Unemployment insurance must start on a State, not a Federal basis." In looking over the copy when I had finished, the sentence gave halt to my column-running eye. What it said grammatically was that there are two possibilities: one of starting on a State, and another of starting on a Federal basis. The two things in contrast were (1) a State; (2) a Federal basis. To

make the thing plainer, reverse the order. One alternative was a Federal basis. The other was a State.

Now, of course, any reader would have read that simple sentence and at once would have grasped its meaning fully and without mental effort, supplying "basis" after "State," thus: "Unemployment insurance must start on a State basis, not a Federal basis."

But the fact that such amplification would be performed almost automatically in the reader's mind does not alter the fact that it would be better not to require even such subconscious editing by the reader. The more effort it requires to "get" the sentence, even though the effort be subconscious, the less perfectly has the writer done his work. Isn't it better for the writer or the editor to do that work and make the reading by so much the easier for the mind?

I rewrote that sentence. As it appears in the paper, it will run like this: "Unemployment insurance must start on a State basis, not on a Federal footing." To my way of thinking, that is a better shaping of the sentence. I know there will be some to say, "Poof! Why tinker with your sentences like that?" There may even be some reader of these pages who will say the last state of that sentence was worse than its first; that as amended it is awkward, stilted, self-conscious. It may seem so now that attention has been called to the problem; but I believe the reader encountering the sentence in its filled-out form would get by with less effort than would have been required by the original form.

Yes, I candidly admit that such an example may seem like small potatoes. But it does illustrate the principle that I have in mind, that sometimes it is worth while to sidestep. There will be, in the course of a day's work in the proofroom, a good many examples where the matter of choice will be much more important than in this sentence. There will be some in which the proofreader can plainly detect a challenge to his skill, a call to exercise as much of the editorial function as his employer is willing to grant to him. The use or omission of a comma at the end of a parenthetic expression sometimes makes the difference between unmistakable expression and ambiguity—or even a completely wrong reading of the writer's intended statement.

And that is why I think the rule for setting off a parenthetic expression by commas is good. The first comma says,

"Detour." The second says, "End of detour—get back on the main highway." But in the sentence under discussion there is hardly enough text to carry so much punctuation. It would overload it to write: "Unemployment insurance must start on a State, not on a Federal, basis." It leaves the word "basis" afloat without visible moorings. It begins to look like the old-fashioned, now discarded style of rhetorical punctuation—a comma wherever one reading aloud would stop in order to get his breath.

Use of two different nouns meaning the same thing—"basis" and "footing"—is what I call intelligent sidestepping. It stalls off criticism. It gets by with everybody, unchallenged, where the first writing left it open to debate by two schools of punctuation.

The proofreader who is so fortunate as to be permitted to use editorial judgment in such matters must be extremely careful not to overdo his intelligent sidestepping. He must be ever on his guard against becoming a quibbler. He must learn to sidestep only when there is a real improvement to be wrought. And the "average" proofreader, so eager for more power, must be slow in trying to persuade the Chief to permit him to exercise editorial judgment, making his way step by step, demonstrating that when he does sidestep it is not from timidity but with positive certainty that he is contributing to improvement.

THE INLAND PRINTER

October, 1930

Publishers today are not so liberal as once they were in granting editorial powers even to high-grade proofreaders, because they have sidestepped much responsibility and, instead of insisting upon their right to change copy where

they believe change is called for in the interest of house style and standards, have fallen into slack ways of accepting copy, reproducing it faithfully—and charging the customer for any changes from his original draft.

Old-Time Printshop Reminiscences—II

By C. A. FRAILEY

IN MY first article under the above-used heading I described the way in which the "rush" work was handled in the past. Believe me, customers were sometimes just as unreasonable then as now! In this article I shall endeavor to describe some of the time-saving schemes operated in the past.

At the time I have in mind the bulk of the New York Board of Education work was handled by the John Polhemus Company, and it amounted to a considerable volume of business.

Each proposed new school building required the preparation of full and detailed specifications bound in book form. As each of these books was finished the type was placed on galleys and stored in racks prepared for just that purpose. Ordinarily five or six different kinds were kept standing on this work.

In comes copy of specifications for a new school building—proof wanted in a rush. Does everybody get excited? Oh, no! "Bill's" right there, ready to do his

stunt, which is to take the copy, consult the galley proofs in the rack, and see how much he can salvage therefrom.

And "Bill" had some "nose" for that particular kind of a job. From here and there in the standing matter he dug out so many "pickups" that in a very short time the matter was given into the care of eight or ten "comps" to begin making the necessary corrections.

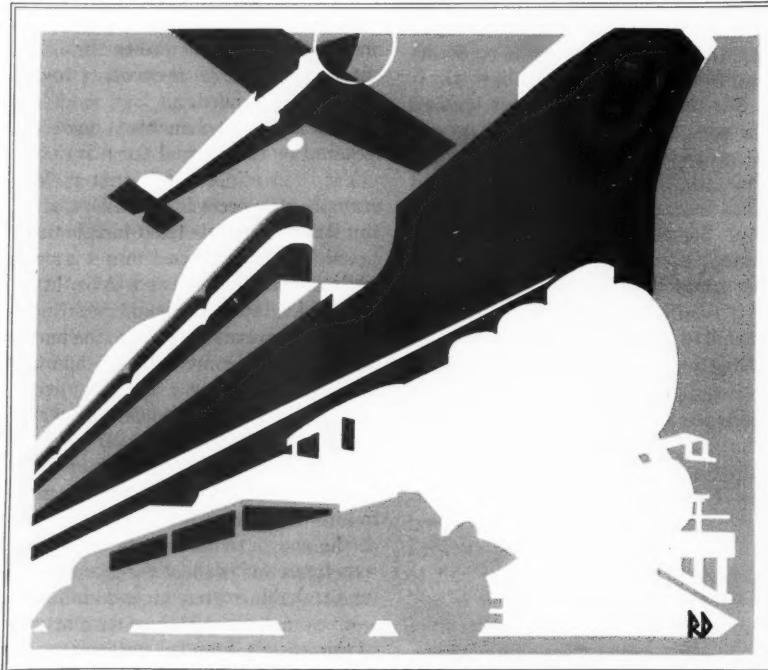
This, of course, was "one of the tricks of the trade." Clever, eh! Of course, it goes without saying that every specification was billed as an entirely new job!

Then, there were the weekly minutes of the various committees of the Board of Education, which had to be turned out the same day the copy was received. All minutes of the previous week were kept standing. Many similar lines appeared regularly each week in all the minutes. "Bill" spotted these at once, and soon had them on galleys. Then the entire copy was divided into "takes" with the proper "pickups," and work was begun upon the whole job.

The pages of many publications, such as *The Hotel Red Book*, *Hatter and Furrier*, *The Blue Book*, and the *New York Shipping Record*, were kept standing from year to year. Finally the typesetting machines forced the old-time printer to sit up and take notice.

Of course no machine could ever turn out the work on the publications above mentioned! It was admitted that for newspaper work the machine was "it"; but no machine could ever be devised that would set different faces of type in the same line, as in the publications enumerated. And that was that! But *tempus fugit*, until finally every one of the publications mentioned was lost to the Polhemus company.

There was still one more publication which, it seemed, would be saved—the *Shipping Record*. This publication consisted of 1,000 pages, 10 by 12, set in six-point solid, each line containing two or three of the most intricate logotypes, cast especially for this work. "No, siree, they'll never do this job on a machine!" But old *tempus fugit* some more, and behold! such a machine was found!



A novel illustration depicting land, rail, water, and air transportation in most impressive manner. This specimen of forceful artwork was used as a center-spread illustration in the insurance house-organ *The Accelerator*, edited by Raymond C. Dreher, of Boston

Why Not Sell the Paper in Your Stockroom Instead of Ordering Special Stock?

By EDGAR SHERMAN

THE AVERAGE printer would laugh to scorn the butcher across the street who, instead of displaying his steaks and chops in an iced show-case, kept the entire carcass hung in the box refrigerator in the back of the room upon the presumption that everyone knew he had steaks and chops and that he could cut them after they were asked for by his customers. And he would jeer at the groceryman just around the corner who didn't have display shelves, but kept all his brightly labeled cans of peas and tins of coffee and bottles of ketchup in the original strawboard cartons until called for.

But how many customers entering the average printer's own store can be shown the various lines of paper comprising the printer's stock in trade without a hurried trip being made to the stockroom? And how many sales are made in the average shop, other than the regular run of dodgers, letterheads, billheads, and all everyday commercial printing, with definite knowledge of the stock on hand, and with the best and most advantageous use of the stock in mind? Not many. Far too few, in fact, as you will probably realize if you recall your own experience.

Mrs. Clubwoman, and several other members of her committee, want a club program. Likely as not they have a program of some other organization as a sample. But they want their program of a size usually never heard of by the paper manufacturers, and calling for a waste in cutting both paper and cover, and for colors which are not on hand and must be especially ordered.

I've filled such orders time and time again. So have you. And so has every printer, more times than once, except the proprietor of a small shop I visited recently, who sells what he has by having it where he can sell it.

His system isn't as elaborate as some I have seen and some I have worked with. Neither is it complicated nor cumbersome. He has just moved his stock in trade into his "iced" show-case or onto his display shelves in a way that enables him to show his wares with the least trouble and the greatest degree of benefit to his printing plant.

Near his desk he has a home-made filing cabinet with the manila folders usually used in such devices and which can be purchased at every stationery store. In his stockroom he has the usual run of books, laid, bonds, cover paper, cards, and envelopes found in smaller printing establishments. But, since he sells what he has, instead of always getting what the customer wants, there are few odds and ends and practically no scrap, and one good line of each class of paper seems to meet practically all of his requirements.

One of the manila folders contains a good grade of book in three different weights of enameled and antique finish, and folded to indicate the most advantageous cutting for booklets of various sizes. Several weights, finishes, and also colors of a standard cover are cut and folded to fit the various sizes into which the book will cut without waste. The file for bonds contains a sheet or two of each of the weights and colors on hand, and so on with other files, which are not as numerous as one might think, due to salesmanship rather than order-taking on the part of the printer.

In trips Mrs. Clubwoman with her program. She doesn't know just exactly what she wants, but she has a general idea that it should be particularly nice and of course shouldn't cost too much

* * * * A COPY IDEA * * *

Why Do People Read?

PEOPLE read for information, instruction, inspiration, entertainment, and amusement. Each purpose requires a different technique in presentation, type arrangement, and paper selection. The most important part of printing is the impression it makes on the reader's mind. It must draw attention to the message—its object—rather than to itself.

Cover-page advertisement from house-organ of M. P. Basso & Company, New York City

—the club is literary or something else of a mind- or community-improving nature and hasn't a very large membership. In a jiffy this printer has assembled a dummy, using an antique cover with a medium weight of antique book, which nine times out of ten is exactly what Mrs. Clubwoman wanted, or thinks she did. The estimate on the job eliminates ordering a small quantity of stock for that one job, with an almost inevitable waste in cutting, as well as considerable delay.

If Mrs. Clubwoman is what might be called "set in her ways," considerable tact may be necessary to get the idea of a hundred-dollar job for seventy-five out of her mind, but the judicious use of the samples so readily at hand, and maybe a little salesmanship, will usually win her over.

Showing the Chamber of Commerce secretary who needs a booklet just how much more advantageously the correct size will cut from stock than the odd size he had in mind, unless the odd size is for a certain premeditated attention-compelling purpose, and also how much more quickly the work can be produced from stock on hand rather than from stock that must be ordered, is usually a very simple matter.

The same use of the file is made with practically every order for printing secured by that particular printer. While its main purpose was to aid him in selling what he had on hand in the way of stock, it has developed into a remarkably accurate index and inventory of material in his stockroom.

The perpetual-inventory idea had occurred to him only after he had used the file for sales purposes for several years. As the manila folders are usually on his desk when the order is finally taken and entered on a job ticket, it is but a minute's work to jot down the number of sheets required for that job in hand-ruled columns on the back of the folder and deduct the number from the last total. That gives him a check on the supply of that particular stock while he is taking the order or making the estimate, and he is able either to sell a paper of which he has a sufficient supply on hand or to inform the

customer right then that there will be a delay of a few days while the supply of stock is being replenished.

The plan also gives him a check on the amount of paper used by the boys in the shop. If a certain number of sheets is cut over the required amount for makeready and spoilage, predetermined, of course, by the actual working conditions in that shop, and the shelf is empty though the inventory shows that there should be sufficient stock on hand, he can hire another stock-cutter

or have a heart-to-heart talk with the press feeders about spoilage.

An after-supper study of the file occasionally also gives the printer a pretty accurate idea as to which stock can be ordered in larger quantities to take advantage of the quantity discount, and which isn't moving so well, so that sales can be pushed on that line. And last, but possibly not least, the sample file as outlined, used as a perpetual inventory, becomes also a perpetual "want list" when the paper salesman calls.

What Was the Origin of the Arabic System of Numerals?

By JOHN CHARLES TARR

EVERY printer is of course aware that there are two systems of numerals, Roman and Arabic, and he probably also knows that the Roman system came to us from the Romans because he is more or less familiar with many inscriptions in Latin where Roman numerals are used. But how many printers are familiar with the origin of our Arabic figures?

The name implies, correctly, that they came from Arabia, but the implication does not help greatly, as a study of the Arabic script apparently suggests no signs similar to the numerals with which we are so familiar. In this article it is proposed to outline briefly the origin and history of Arabic numerals.

It will no doubt surprise some of our readers to learn that the Arabic system was not used in Europe until about the twelfth century, and that apparently through the middle ages the Roman held its own, being preferred even for the calculation of money accounts!

There are two methods of constructing numeral systems: (a) by repeating a single unit; (b) by using letters of the alphabet. In the first case some arbitrary symbol would have to be introduced to imply multiplication when the repetitions became too many for practical purposes. The second method was adopted by the Greeks and Hebrews.

To have evolved a system by which the relative positions of signs according to a decimal, centesimal, or other principle of periodicity are employed shows a mentality for which no arbitrary system could possibly account. When such a system was first introduced, however, has not been satisfactorily explained.

Figure 1 shows the method of counting which was used by the Assyrians and by the Egyptians. In Greek manu-

scripts the letters of the alphabet were used for reckoning, these being supplemented by a few disused letters taken from the Phoenicians. The successive books of a work—the "Iliad," for instance—were also numbered by using the letters of the alphabet, although this practice was as much a method of naming as of enumeration.

A more useful method of reckoning was used by both the Greeks and Hebrews which divided the alphabet into three groups, representing units, tens, and hundreds, respectively. A stroke added to the left of the symbol was used to indicate thousands.

The great problem in all these systems was to keep numbers of different

Arabic	I	IO	I2	IOO	IOOO
Assyrian	Y	C	YY	Y-	YY-
Egyptian	I	n	III	c	q

Fig. 1.—Method of counting used by the Assyrians and Egyptians

values separate. It did not occur to them immediately to represent units, tens, hundreds, etc., by position, as the use of the nought or cipher (Arabic, *sifr*, empty) came into practice late in the developed Arabic system.

Arabic numerals are probably of Indian origin and were brought by Arab traders from the East, who introduced them into Spain, and from whence they spread over Europe. It is not known whether the Indians invented them or borrowed them from other traders.

It is generally agreed by paleographers that the Arabian mathematician Khwārazm explained the system of decimals (or the method of reckoning by

tens by employing the zero) in Arabic, and that his work on algebra (Arabic, *aljebr*, reunion of broken parts) thereafter was the source of our knowledge of the use of Arabic numerals. Their employment was until the fifteenth century, however, more or less limited to the pagination of books and to mathematical formulas, but their obvious con-

Indian			Arabic	European	
1st c.	5th c.	10th c.		12th c.	14th c.
-	~	۹	۱	۱	۱
=	~~	۱	۲	۲	۲
≡	~~~	۲	۳	۳	۳
¥	¥	۸	۹۴	۸	۴
h	h	۴	۹	۹	۵
6	5	۵	۶	۶	۶
7		۷	۷	۷	۷
۵۳		۹	۸	۸	۸
۲		۹	۹	۹	۹
	۰		۰	۰	۰

Fig. 2.—Illustrating the suggested development of the Arabic system of numerals from the Indian script characters

venience, as compared with the Roman system, won their general adoption.

In Fig. 2 the probable stages of the development to their present form are illustrated. This pictorial suggestion was taken from a communication to *The Academy* of January, 1882, by Canon Taylor, the well known paleographer.

Whether the Greeks arrived at a decimal system and the use of position as the most convenient mode of reckoning is not apparently known. It seems as though they might easily have done so, as they used a dash on the *left* of a sign to indicate thousands. From this rudimentary principle, foreshadowing the nought of our decimal system, they may possibly have evolved a similar system.

The Supreme Court has said: "Good will is the disposition of the customer to return to the place where he has been well served." This disposition can become a habit.—*William Feather.*

Apprentice Training—an Important Factor in the Printing Industry's Progress

By CHARLES FRANCIS

STARTING with Gutenberg, Caxton, Plantin, and others, it was necessary to teach someone to follow up their beginnings, and in so doing the apprentice came into being. Usually he was a boy or young man of their selection, and he was taken into the home and did many other things as well as learn the profession. This procedure continued, and in England in the early part of the last century the apprentice came into being with the parents of the student paying quite a large price for him to be taught what has come to be the greatest of all arts and industries. Sometimes a sum as high as five hundred pounds would be paid for the privilege of studying in the shop. Also, about this time or somewhat later the seven-year apprenticeship agreement came into existence, which made it obligatory on the part of the employer to teach and of the apprentice to study and learn the business. If either were delinquent a court of justice would be required to fix a penalty for the violation of contract—and these penalties were somewhat drastic.

Coming down to the last seventy-five years—during which time the industry has changed wonderfully, and has also been the cause of changes in nearly every occupation assisted by printing and educational work—we find a great change in the system of apprentice teaching and study. About the middle of the last century the five-year apprentice agreement was rather prevalent in all countries, and up to and somewhat beyond that time bonuses were paid for teaching the whole business of printing. Some time after that period, especially in this young and growing country, agreements fell into disuse. A boy came into the office as an errand boy and eventually took a turn at setting type or running a hand press. Later, about sixty or seventy years ago, improvements began to appear in multitudinous quantity—first the small job press, and then the drum cylinder press, the two-revolution press of many varieties which led the industry toward a division of apprentices into composition, pressroom, and bindery divisions. Again, between 1883 and 1896, electrotyping, photoengraving, pulp paper, and machinery

When Charles Francis, dean of American printers, has something to say, the industry listens. His summary of constructive efforts in the training of apprentices will clearly impress upon you the essential nature of such instruction and perhaps surprise you by the extent of the work now being done along such lines. The printer who is looking ahead will certainly want to read this article

for binding brought about a drastic change, so that at least five divisions developed, and today we have the compositor, pressman, electrotypist, bindery operative, and photoengraver.

Whereas previously the apprentice was taught the whole of the art of printing, it is impossible that such should be the case today. These divisions were emphasized by unions, the first union being

Printers' Comments on Training of Apprentices

NEW YORK CITY.—"We take advantage of these schools by sending every boy who is entitled to go." CHICAGO.—"Our school graduates average much higher than our employees who have not come from the school." WASHINGTON.—"Apprentice boys who have had training in apprentice schools are proving to be more satisfactory workmen and more proficient workmen, on the average, than most boys who had not had training before they came to us." BUFFALO.—"We know that the men trained under such conditions make highly desirable employees." HARTFORD.—"I am quite satisfied that a school is the only means through which apprentices can be fitted for the requirements of modern industry." PHILADELPHIA.—"We are earnest believers in the value of the trade schools." NASHVILLE.—"Results have been entirely gratifying to us."

known as the Typographical Union, and our well known Horace Greeley was, incidentally, the first member of the New York Typographical Union.

The whole apprentice system became changed and indefinite, but still later each of these divisions, among both employers and employees, formulated some fundamental understandings in regard to the apprentice. As the unions were weak the employer did just what suited his own purpose as regards the apprentice. If he became a good operative under these circumstances it was because he had determined not only to learn but to surpass all others. This development brought out some very fine artists, but left the industry saddled with a large number of inferior workmen.

By means of conferences between the unions and employers and between employers alone, and sometimes by individual firms, schools in all departments have arisen, which are worked out on many different bases. For instance, one Chicago company has a very excellent school entirely its own. Others are run by a body of employers getting together and supporting schools, and still others are operated by the boards of education coöperating with an advisory committee made up of manufacturers and workmen. These schools are making good progress. Again, the New York School of Printers Apprentices is run by the typographical union and the employing printers putting up two-thirds of the amount necessary and the apprentices themselves providing the remaining one-third. These last-mentioned schools are compulsory. The boy joins the school in the second year of his apprenticeship, and in the remaining four years he is instructed and has to pass rigid examinations, receiving awards in proportion to the progress he makes.

Having been on the board of the last-named schools (compositors and pressmen) the writer can say that he believes the plans, which are not alike, are both good in so far as the interests of the student and his employer are coöperative. Any boy who has the right "stuff" can be made a far better printer in his particular department than was possible under the previous slipshod methods.

Having gathered the available statistics from over fifty printing houses both in New York City and other cities, I think it is reasonable to say that many employers pay very little attention to the youths who are taking training in their establishments. Some of these proprietors are conscious of this fact.

It is stated that there are now some two thousand apprentice schools in the United States, and of course many of these are of only slight advantage to the art of printing and might perhaps better be left out. But the effort to instruct by all parties, that is, the individual corporations, the educational boards, and the printing organizations working in combination, together with unions, which are also trying to furnish a high class of workman, is well worth while, and without doubt our workmen are more proficient in their specialty than at any time in the history of printing.

A wonderful school, complete in every detail, has been established by the International Printing Pressmen & Assistants' Union in Tennessee. We should also tell of the correspondence school of the International Typographical Union which was established some years ago, and which has had a wide influence in its branch. The United Typothetae of America has done much from an educational standpoint, not so strongly as the others in the mechanical lines, but more so on executive management, cost finding, and the awakening of the employer to the need of good business methods.

Activities in New York City as regards apprentices began when a philan-

thropic union employee with a kind heart obtained the assistance of a neighborhood guild, an employer, and his union, and thereby inaugurated the New York School for Printers Apprentices, which began its work about twenty-three years ago with a few boys who desired to improve themselves. Now, after a long period, this school has from five hundred to six hundred students during the year, and is doing a fine piece of work. The three elements—the employer, the employe, and the student—together pay all the expense. The school's graduates are given a diploma and a card in the union at the close of their five years, provided they pass the necessary examinations. The board is composed of the guild, the employers, and the union, and the Printing House Craftsmen and the student council sit in at all sessions. The original principal of this school passed away about five years ago, having given his life to the work, and the work is being carried on by a very satisfactory staff. The experience of the school shows a lack of efficient training in English in the grammar and high schools for those who are to become compositors. In this class the students need special instruction, which is now being supplied partially with the assistance of the Board of Education, and two excellent instructors are now teaching English in this school. The faulty training in English will no doubt be remedied in the public schools in the very near future.

The Central Printing Trades Continuation School of New York City has as one of its important departments the

School for Printing Pressmen, which is carried on by employers, employees, and the Board of Education. The board furnishes the school building and teachers, jointly with the advisory board, which is made up of employers and employees. This school has been in existence about four and one-half years, and is very ably conducted by its principal in conjunction with a joint advisory board. Rapid progress has been made, and the school will doubtless turn out superior craftsmen. It may be said that a class has been provided in this school for journeymen who are now working in the business. There are now about two hundred students in attendance.

Undoubtedly the most significant result of the successful operation of these apprentice schools has been the united movement on the part of all of the graphic-arts trades of New York City to secure the erection by the Board of Education of a \$2,500,000 educational center for the industry, to provide adequate facilities for the existing local schools and give an opportunity to start others which are now badly needed. In this building pre-apprentices, apprentices, journeymen, and junior executives of all branches of the industries will find courses adapted to their especial needs. Special library and laboratory facilities will be provided. Gymnasiums, a swimming pool, and recreation rooms will serve to make it the social as well as the educational center for future craftsmen and executives of the industry in New York City. The educational authorities have officially recognized the merits of the proposal by this year reserving a site for the building and making provision for drawing necessary plans. Another two years should find the building actually under construction. It is a most striking testimony to the effectiveness of trade education administered co-operatively by employers, labor, and public education officials, that in so few years after the first apprentice school made its humble beginning in the basement of a West Side settlement house the present important and ambitious project should be approaching realization.

Critics of apprentice training are of course numerous. There are employers who expect the school to do all the work of instructing the students, but who would rather criticize than help; there are employes and students who think they are wasting money and time. But wherever the combination of good will and effort is forthcoming from all the units in any establishment the results are a good investment.

Folks Whom I Would Recommend for the Electric Chair

By JOHN M. LAMOUREUX

THE "Breezy Bird" who comes in and wastes thirty or forty minutes of your time telling you how "absolutely beautiful," how "different," how "revolutionary," etc., this job must be—and then tries to beat down the price.

The "New Comp" who tells you about all the first-class places he worked, shows you a stack of good-looking samples, and tells you just how good he is—and then sets type worse than any boy.

The "Nozy Prospect" who pulls a type case loaded with six-point

out too far while you are showing him through the shop.

The "Wise Guy" who knows all about typography because his brother-in-law or some friend is a wall-paper designer.

The "Errand Boy" who falls asleep and delivers proofs of advertisements for competitive stores to the wrong ones.

The wise "Copywriter" who has said exactly what he wants to say and could not add or cut even a single word "without ruining the grammatical construction."

New Plant of Wilson H. Lee Company Offers Many Construction Ideas

HOW THE times have changed! I remember the time when, as a boy, I made visits to my father's printshop, located above the boiler-room of a loft building. Even now I can hear the rattle of the ink-plates revolving on the jobbers as the round-shouldered feeders wearily pushed blank sheets into the guides and snatched the printed sheets from the jaws of the presses. I can see the ancient cylinder laboriously grinding out a few hundred an hour with the assistance of two men and a lot of profanity. I see, too, the several compositors emptying one stickful of straight matter after another; machine composition was only for newspapers or millionaires!

It was a special treat for me to watch the in-coming and out-going of cases of stock. An ingenious arrangement of a block and tackle and several planks enabled the working force—it usually meant stopping a couple of presses or calling half the compositors from their cases to help out—to drag the cases up the stairway or to slide them down, as the occasion required.

Regularly once a month the entire shop would be thrown into confusion during the publication of a monthly magazine which meant the spreading of the signatures all over the whole shop

THE WISE printer profits by other printers' experiences. Those who contemplate building new plants will benefit by reading this thorough description of the Lee plant and its equipment By HAROLD M. BONE

before the binding could be completed. Arguments between the shipping clerk and the stoneman as to whether the stone was meant for locking up jobs or for tying up bundles were more or less in the nature of a steady diet.

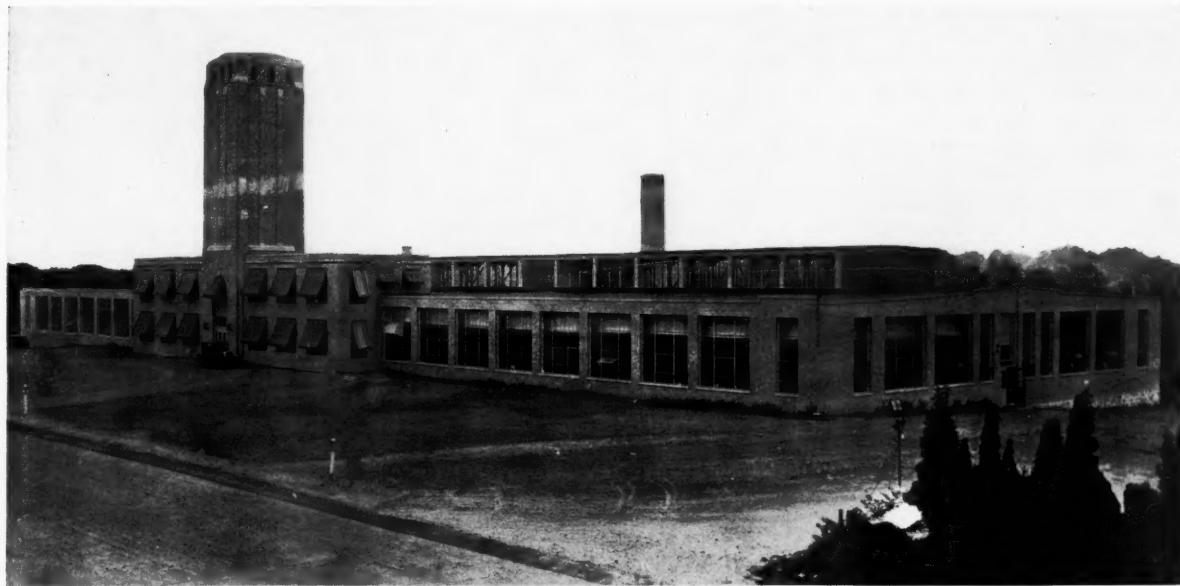
In short, in those days a printshop was just a place in which to get printing done—and never mind how it was accomplished. Very little thought, if any, was given to the efficient laying-out of machinery, proper working conditions for employes, or the thousand and one things which have since proved of such benefit to the industry.

In contrast to this picture of an old-time printshop, suppose you travel with me through the recently completed new daylight building of the Wilson H. Lee Company in Orange, Connecticut, and see what the passing years have brought the industry in the nature of advanced methods of production.

For many years the plant of Wilson H. Lee was located on Meadow Street

in New Haven, and at this location the firm carried on its business of printing city directories, catalogs, railroad timetables, and general direct-mail advertising literature. With the passing of time it was inevitable that the Lee company should require more space to care for its expanding volume of business, and to this end plans were laid for increasing facilities. In the Meadow Street plant it had been necessary to spread the equipment over several floors. Company officials decided to eliminate this condition and provide as near an ideal layout as possible for the establishing of straight-line production throughout the plant.

While plans along these lines were still in the making the Lee company entered into a merger with twenty other companies to form the National Banc-service Corporation. As the Lee plant was to become the main Christmas Club imprinting division of this corporation, plans for the new quarters were then rearranged to provide for this new branch



The new structure of the Wilson H. Lee Company, situated on the Boston Post Road a few miles outside New Haven

of the business. A considerable sum was involved in the erection of the building itself, and in addition to this about one hundred and fifty thousand dollars was invested in new equipment at the time the change was effected.

In order to carry out the idea of ideal straight-line production it was decided to have the entire plant on one floor. In the old location the layout had been as follows: on the ground floor, the sales and display rooms; on the second floor, the pressroom; on the third floor, the composing room; on the top floor, the

plans it was only a matter of putting into effect the best features of the many plants they had visited plus a few ideas they had thought of themselves.

Ground for their new building was broken in February, 1929, and some of the presses were moved in during June, 1930. The composing sections, consisting of practically all new equipment, were set up next in order, and then the bindery, and the whole plant had been moved by the end of July.

The Lee plant, with its surrounding property, covers approximately three



This spacious and comfortable display room is a valuable asset of the plant

bindery. As the equipment to be placed on the single floor of the new building had previously occupied four floors in the old Meadow Street plant, it was apparent that considerable space would be required to carry out their plan. For this purpose a tract of several acres of land was purchased on the Boston Post Road in Orange, a country district adjacent to the city of New Haven.

In regard to the planning of the structure, no large amount of time was required for research work. As Mr. Lee stated it, "We knew what we wanted, and we went ahead and built it." In his former capacity as the president of the United Typothetae of America, and also in connection with other offices in the industry which had been held by him, Mr. Lee had spent a great deal of time inspecting nearly every kind of printshop in the country. John R. Demarest, treasurer and general manager of the company, who is now serving as a vice-president of the United Typothetae and as chairman of the Marketing Committee, also had visited hundreds of plants. When it came time to make their own

and one-half acres of ground, while the building itself is 135 by 391 feet over all. The structure consists of a two-story section in the front center, known as the administration building, and a single-story section making up the production department. Practically all the floor space of the new plant is now occupied, but provision has been made for expansion by moving the bindery to a contemplated addition at the rear and extending the pressroom to include the space now occupied by the bindery.

The building is of buff-colored brick, is semi-fireproof, and is built in the modern daylight style, having large windows on all sides as well as the monitor type of skylight. Several samples of wall were built on the property to determine which would harmonize best with the surrounding landscape, and the buff-colored brick was selected. The structure is almost entirely of brick and steel, only the skylight and the roof being of wood. The roof is thoroughly insulated against heat or cold with Sheetrock. The materials used in the construction of the building were selected because they af-

firmed the greatest amount of return in pleasing appearance, heating economy, efficiency, and safety against fire for the sum to be invested.

As it was necessary for the company to provide its own water supply, this factor was attended to in a manner that not only assured the plant a constant supply at all times but also added to the structural beauty of the building itself. The tower in the center of the administration building is in reality a camouflaged pair of water tanks. One tank, of 35,000 gallons capacity, takes care of the entire sprinkler system. The second tank, of 5,000 gallons capacity, furnishes the regular water supply for the building. Both tanks are replenished from six wells drilled on the property. Being situated in a country district the building is without gas, but it has been equipped with modern electrical conveniences. Heat is supplied by a boiler-room, located on a lower level and at the rear, beneath the washrooms.

In addition to the property already occupied by the plant there is a large acreage available for development, and it is the plan eventually to have homes for employees located on this property.

The ground floor of the administration building is laid out to include the head bookkeeper's office and the accounting department in one wing while the other wing houses the proofreading and efficiency departments. The upper floor contains offices of executives, the estimating, billing, and job-ticket departments, and the salesroom.

The production department is an example of the ultimate dream of all printers, simplicity in layout being combined with the utmost in efficiency. A notable feature is the absence of the heavy, space-consuming pillars which generally interfere with the floor layout. The roof is supported by steelwork held in place by six girders. The floor is of cement, five inches thick, with a carrying capacity of 250 pounds a square foot. As the building is on a solid foundation, vibration has been reduced to a minimum through the medium of the heavy floor alone, and floor insulation is not considered necessary.

On entering the shop itself we come first to the plant-administration platform, where we find the desks of the plant superintendent and the production manager. This platform is built on a twelve-inch elevation above the floor, and is so situated that it commands a view of almost the entire plant. It is at this point that all orders, after leaving the office, are examined to facilitate the

proper handling of composition, press-work, and binding.

Extending along the west side of the shop is the composing room, occupying 6,500 square feet of floor space. Of this space, 3,800 square feet are required for the job-composing section, while all the balance goes to make up the book-composing section, including the typecasting and metal departments.

In the job-composing section every manner of tool and piece of equipment for the rapid and accurate setting of the forms will be found. When the Lee company was laying out the floor plan for the arrangement of equipment in the plant, N. W. Hazelip, an engineer with the American Type Founders Company, was called in to provide the most efficient layout possible, considering both the floor space allowed and the type of work required. The result has been that very few unnecessary steps are taken during the day, and a compositor gets what he wants when he wants it.

When it came time to move this department from the old location it was necessary to find some way to do this with as little loss of time as possible, as the company was very busy at the time. The trick was accomplished in this man-

entire composing room was moved to the new location and the old type and material cases were installed in the new cabinets. This enabled the compositors to go on with their work as usual on Monday morning.

From time to time, as an opportunity presented itself, the material was gradually placed in the new cases by means of type transfer cases. As there were some 1,400 cases to be handled in this manner, the operation extended over quite some time, but no inconvenience was experienced on the part of the workers. Moreover, a great deal of time was saved through use of the transfer cases.

In addition to the actual equipment added for efficiency purposes several features for the speeding-up of production and the prevention of waste were introduced. A complete book, 6 by 9, showing every face of type available in the cases, was made up, and each page of this book identifies the type by means of the number of the cabinet and case where the type is to be found. Each compositor is given one of these books and as it is impossible, without such a book, for a man to locate just what he wants without making a round trip of the 1,400 cases, it will readily be seen what a time-saver this system is. The same idea is applied to a second book containing borders and ornaments.

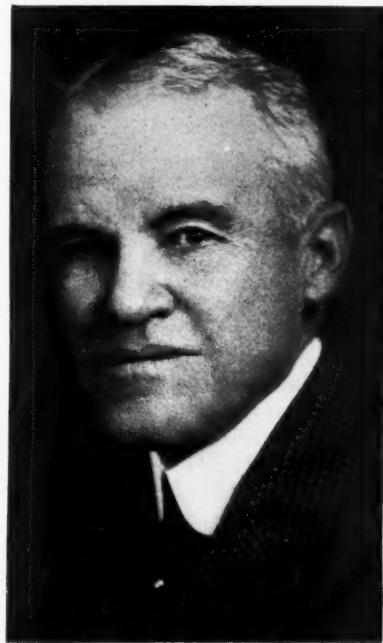
Another feature is the installation of flexible, interchangeable lighting fixtures over the type cases and the work banks. By means of adjustable clamps these fixtures may be moved to throw the light to any point desired, and on very fine, close work they have proved to be an invaluable aid to the worker.

Considerable loss of time and waste of material are avoided by having one man responsible for all of the cutting of materials. This man, whose regular work is electrotype finishing, fills in his odd time by cutting all materials and seeing that a constant supply is always on hand. In this way cutting of material to all sorts of unusual measures is prevented, and many minutes of justification are saved. A safety feature worth noting is the Hamilton cabinet which encloses the Miller saw-trimmer. This cabinet allows plenty of room for work, but prevents anyone not actually working on the saw-trimmer from coming in contact with the machine.

A study of the floor layout of this section indicated that it is possible for more than two dozen compositors to work in the section without getting in each other's way. It indicated also how provision has been made for a constant

supply of blanking materials—one of the most important efficiency features of a composing room.

In the book-composing section the seven new Model 8 linotypes, with automatic linotype feeders, which handle the bulk of the book-composing work, are lined up at the west wall directly under the windows. Several layouts were



WILSON H. LEE

President of the firm, and past president of the United Typothetae of America, having held office in 1910-11

tried before the present one was decided upon. By this arrangement plenty of light was allowed for the operators, and at the same time the men and their machines were placed out of the way of everything else in the section.

On the opposite side of the book-composing section are four Style D monotype keyboards which handle some of the bookwork directly and which replenish the cases in the job-composing section. As it is a practice in the plant to dump everything of twelve-point and under, the three typecasters and the strip-materials caster are kept busy a good share of the time in replacing this material. Plenty of top space is provided in this section for work benches, and considerable room is set aside for galley storage. The Potter No. 2 proof press takes care of the smaller proofs, and page proving is handled on a Wesel electric proof press.

The monotype-caster room and the metal room have been placed at the extreme south end of the composing room,



JOHN R. DEMAREST

Treasurer and general manager of the firm, and a vice-president of the United Typothetae of America

ner: A complete new layout of type cabinets and all necessary equipment was installed in the new plant. The empty cases, however, were all removed from the cabinets. After the close of business in the old plant on Saturday noon the

where they do not interfere with any of the other units of the section, and at the same time easy access to these rooms is afforded from all parts of the composing room. A Monarch Monometer melting furnace has been installed to handle the metal assignment, and in a basement room beneath the administration building a large reserve supply of metal is kept. This prevents the waste of floor space for such a purpose on the main floor of the production department.

The idea of each unit being complete in itself is employed throughout the whole composing room. Every department is so arranged that it fills its own part in the production program without causing delay in other departments, and still it is correlated with every other department. In laying out the composing room three things were kept constantly in mind: (1) accessibility to materials and to all departments; (2) allowance for ample imposing surfaces; (3) allowance for ample storage space for forms being repeatedly used.

The first requirement, accessibility, was cared for by the installation of modern labor-saving equipment, many items of which were products of the Hamilton Manufacturing Company, plus an efficient floor plan. The second item, imposing surfaces, was made an important phase of this floor plan. In connection with the subject of imposing surfaces it might be stated that the Blatchford metal-base equipment is used, while the locked-up forms are conveyed to the chase racks by means of Wesel chase-carriers. The third item, storage space, was provided for by setting aside the entire northwest section of the composing room for this purpose.

A great many of the jobs handled by the Lee company are city directories and timetables, which come in time after time with only slight changes in many of the forms. To obtain the greatest possible amount of use out of these forms once they are made up, and also to provide quick deliveries when necessary, the practice is followed of storing the forms by means of a system of marking the galleyes to correspond with numbers on the order envelope.

Adjacent to the job-composing section is the small-press unit of the press room. No particular effort is made to obtain work for this department; it is operated principally for the purpose of handling orders too small for the regular cylinder runs, and also to take care of the overflow from the Christmas Club imprinting division. While the imprinting section is a complete unit in itself,

there are times when a sheet to be imprinted is too large for the equipment in that unit. The work is then transferred to the small-press section, where two 10 by 15 Goldings and a 12 by 18 Chandler & Price take care of such orders. Small, heavy forms and die-cut jobs are handled on the two 14 by 22 Universals. Four presses of the vertical type produce the bulk of the formwork run in this department, and two horizontal-type presses and a Kelly No. 2, which complete the equipment in the small-press section, handle the colored inserts that go into many of the direct-mail advertising campaigns.

The small-press section is a compact unit capable of producing a large volume of work in its particular field. Although no floor space is wasted in this department, ample room is provided around each piece of equipment for the efficient operation of that equipment. The output of the small-press section, when operating to capacity, is such that it requires almost half the space allotted to this section for the storing of work in process. This work is transported to and from the presses by means of Anderson upright roller trucks, some nine dozen of which are used in the small-press, imprinting, and bindery sections.

The cylinder pressroom, extending well over two hundred feet along the south wall of the building, produces the lion's share of the plant's output. Because they were particularly adapted to the type of work required by the Lee company, cylinder presses of a popular make are being used exclusively. These presses are all equipped with the Cross comb feeders and extension deliveries. Both the Cline Universal and the Cutler-Hammer systems of press control are used, and all the presses are equipped with Ortley ink agitators.

The straight-line layout of the presses makes the wiring for the Chapman electric neutralizer system a simple matter. Overhead pipes are used, from which a feedline is dropped to each press. Four of the presses are equipped with Simcoe electric ink setters.

Every convenience has been provided for the workers in the cylinder pressroom. Here again the wisdom of allowing ample working space and furnishing proper materials has proved a benefit. The ink and supply cabinets (the company has standardized on inks known as National Bancservice standard inks, supplied by the International Ink Company), Rouse tympan-paper holders, fireproof benzin cabinets, overlay banks, chase racks, and the makeready tables

are all lined up on the wall side of the room, and steel examining tables are in place at the delivery end of the presses. Like the small-press section, the cylinder-press unit has been laid out with an eye to a minimum of lost motion and chance for confusion. Forms come from the composing room, stock comes from the stock-storage section, and the work then passes smoothly through the cylinder pressroom and on to the bindery with very few hitches in the procession.

Next to the cylinder pressroom, and occupying 10,000 square feet of floor space at the southeast corner of the building, is the bindery, where the finishing touch is applied to the output of the presses. Because of the wide range of work handled by the Lee company it has been necessary to install a varied line of bindery equipment to take care of the needs of this department. Such standard machines as Dexter and Oswego cutters; Cleveland, Swart, and Dexter folders; Boston and Morrison wire stitchers; Portland multiple punch; Hercules book press; Champion paging and numbering machines; Smythe sewing stitcher; Simplex stripping and reinforcing machine; Sanborn binder's shears; Brackett safety trimmer; Rosback perforator; Krause crimper, and Christensen gathering and stitching machine—all are found in this section. In one corner of the bindery is the baling and casemaking room, where cases for outgoing shipments are made and where waste paper (which is collected in large baskets on rollers) is baled. Next to this room is the shipping platform, which acts also as a garage for the trucks.

The layout so far described has been the floor plan of the building only as it applies to the regular commercial-printing division of the Lee company. In addition to this is the Bancservice or Christmas Club section, which occupies 7,500 square feet of floor space on the north side of the building. This section is a complete unit in itself. It has its own composing room, both for the presses and for the multigraphs which handle the imprinting required.

The forms to be imprinted in this unit are sent to the Lee plant from other concerns in the Bancservice corporation. Considerable space is allotted in this section for the storing in bins of these forms until they are ready to be imprinted. The bins are constructed of adjustable steel shelving, thus giving a maximum of storage for a minimum of floor space used. Many of these forms are to be folded, and this operation is handled on small Cleveland and Baum

folders. The bulk of the imprinting is done with five M-24 Autofede presses lined up in a single row adjacent to the stock bins. The smaller forms and the shorter runs are handled on five multigraphs, three of which are hand-operated and two automatic.

A Murphy Speedisealer for sealing some of the forms after folding and a Saxmayer bundle tier for stringing of some of the novelty forms, together with the Anderson upright trucks and the paper cutter, complete the equipment in this section. In addition to the imprinting of the Christmas Club forms, this department handles also the multigraph work for the regular business. Much time is saved in the shipping end of this section by packing everything in standard-sized shipping containers.

This completes the description of the floor plan of the building as a whole. The efficiency of the layout will be more fully appreciated by tracing the progress of an order on its complete journey through the plant. The order is first made out in the job-ticket department of the administration building. It is then taken to the plant-administration platform, where the production manager and the plant superintendent determine which press the work shall run on, how the composition is to be handled, and any other details connected with the job.

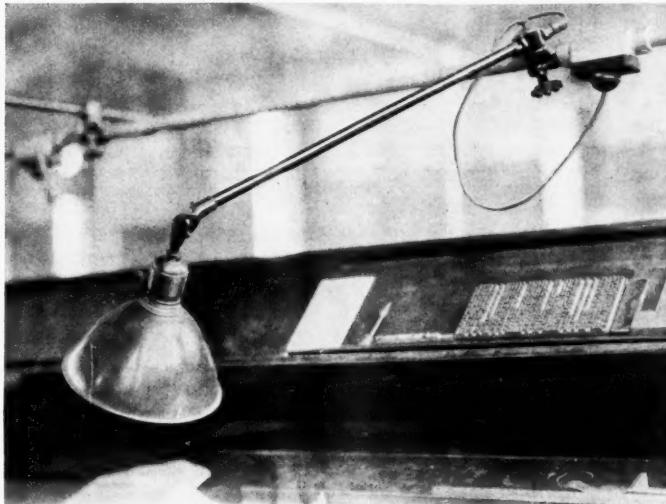
The composition layout, which has been prepared in the office, is then given to the foremen of the book- and job-composing sections so that they may handle their individual parts of the composition. Any cuts used in connection with the order are given to the electro-type finisher, who sees to it that the cuts are in proper shape for the compositor when he is ready to make up the job. Any electrotyping that is to be done is arranged for, and as the plant is located between New Haven and Bridgeport the facilities of both cities are employed. The various ends of the order are gathered together in the composing room, after the final proofs have been okayed and the form is ready for the press.

In the meantime the stock has been ordered, and, after it is checked on arrival, this stock is placed in the storage space (about 1,900 square feet) allowed for that purpose, until the pressroom knows on which press the order is to run. The stock is then transported, by means of Cowan lift trucks, to the space between the cylinder presses and the wall. On stock for the small-press section the sheets are first cut in the bindery and then transported to the pressroom by means of Anderson upright trucks. The

moving of paper from one department to another is a simple matter, as everything is taken into the wide aisle which runs from end to end of the building, and the paper is shifted by this route with no inconvenience whatsoever. The forms for the presses and the stock for the order having come together by now, it is only a matter of presswork and then of the final operations in the bindery and shipping department.

Despite of the fact that nearly twenty-five thousand automobiles pass the plant daily. Screen shades, operating from the ceiling, have been installed to overcome annoying glare from the sun.

In the matter of night lighting, it was necessary to produce a condition that would permit the men to work on their equipment as efficiently under artificial light as they could during the day. To this end the following lighting system



These interchangeable, adjustable lighting fixtures may be set at any angle

As stated in the beginning of this article, in the early days little or no attention was paid to the matter of efficiency in selection and layout of equipment, and no attention whatever was given to the matter of proper working conditions for employees. Today, however, the employer knows that it is better both for himself and the men under him to have good lighting facilities and atmospheric conditions under which to work.

In the matter of its lighting, the Lee plant is an example of what can be done when the subject is treated from a scientific angle. To begin with, maximum daylight has been provided for in the construction of the building itself. The large windows on all sides and the monitor skylight allow for ample daylight. This natural light has then been supplemented by painting the overhead steel-work and the walls white, except for a gray strip from the floor five feet up the wall. Clear glass was used in all windows in preference to frosted glass, as it was felt that the psychological effect on the workmen of non-confinement would be better. The idea has been successful, and practically no time at all is lost by the workers staring out of the windows—in

was installed: Lights were mounted on the overhead beams thirteen feet above the floor and fifteen feet apart each way. Two-hundred-watt lamps were used in Abolite Glassteel diffusers. The wiring of this system was so arranged that the original intensity of six foot-candles average could be increased to ten foot-candles as required. The diffusers are mounted in circuits of four on every beam on either side of the center girders, and they are so arranged that all lights may be cut out except the ones actually in use over the operating equipment. As there are twenty-five beams in the building, the entire production department is lighted by approximately two hundred lights. The lighting of the office section has been accomplished with Holophane fixtures of refractive glass.

The wiring for the lighting system is run through piping, and this means is employed also for the power wiring. Feed pipes are run from the overhead system to the individual drive motors on all equipment except the multigraphs in the Bancservice section. Here drop-cords are used because of the necessity of the machines being moved about, and this arrangement is very satisfactory.

In the matter of atmospheric conditions, several problems arose when plans were being made for proper air-conditioning. As there were no facilities for storing cased paper in a special room it was necessary to care for this condition and also to prevent any trouble with the stock while on the presses. Another item to be considered was the effect on the rollers, and last, but by no means least, the effect of the atmosphere on the employees. In order to provide for all these varied conditions at the same time a York air-conditioning system, consisting of five units, was installed around three sides of the room.

In an organization of this size much of the smoothness of operation depends on the key men who head the various departments. Those in charge at the Lee plant are: William H. Morris, office manager; William H. Lester, production manager; William P. MacDonald, plant superintendent. The department heads are: job-composing section, F. Dailey; book-composing section, E. S. Hesse; cylinder pressroom, J. E. Little; job pressroom, D. A. Macmillen; bindery, J. Hahne; imprinting and multigraph, A. W. Lembach. The plant as a whole is under the supervision of Wilson H. Lee, president, and John R. Demarest, treasurer and general manager.

To refer again to the opening paragraph of this article—the times *have* changed. And all because of the enterprise of such men as Wilson H. Lee, who, after forty-seven years of service to the printing industry, has erected this plant which shall serve as a monument to him for many years to come.

Resultful Typography

During the last few years of post-war restlessness the whole civilized world has been undergoing a vast and far-reaching change. In printing the craze for change took form in freakish and grotesque lettering and jazzy designs which for a while threatened to take the place of the established letterings and principles that have stood the test of centuries. Advertising had an attack of this typographic dementia which could not possibly have any beneficial results that were not obtained in spite of the insanity of its form. Old, freakish, grotesque letter designs were dug out of the scrapheap of oblivion, given a jazzier twist, and spotted out with a cubist drawing, with the result that many advertisements were so indecipherable it was almost impossible to tell whether the advertiser was describing and illus-

trating a fancy-ball dress or a pile of second-hand lumber, without the aid of a magnifying glass and close study, and then a doubt lingered.

Fortunately the worst appears to be over. Just now there is a returning sanity in advertising. Business men are again realizing that legibility of type faces, accuracy and sense in illustration, and simplicity in design and display are now, as always, the outstanding virtues of form in printed salesmanship. Whatever effectiveness can possibly be put in an advertisement over and above these must be in the substance of the advertising message itself. No amount of printing art, no amount of "knock 'em cold" type or any other kind of treatment can make an advertisement resultful unless the thing advertised has an appeal in itself. Effective advertising is simply persistent and efficient dissemination of the details of appeal—only this and nothing more.

Advertisers who spend their time designing unusual and freakish arrangements of type and of illustration, with underscoring, boxing, cross-rules, weird blotches of heavy and light rule combinations, may be tickling their fancy and amusing their leisure hours, or giving a stimulus to their uninformed vanity.

But anything that detracts from the legibility of the advertisement, anything that confuses the reader in reading the message, or anything that distracts the attention of the reader from the substance of the advertisement, is fundamentally unsound and detrimental.

Advertisers should never forget that the ad must be read to get results. The less the reader is conscious of the mere form and appearance of an ad and the more attentive he is to its substance, the better the ad.—*From an editorial in the Brookings (S.D.) "County Press."*

Free Publicity

The Publishers Association of New York City has a free-publicity committee which is functioning 100 per cent. This committee furnishes, for newspapers generally, weekly letters that call attention to free-publicity campaigns that are inaugurated, with copies of letters and a statement of facts as to each. This is starting at the right place. If metropolitan papers stand pat to crush the free-publicity parasite, smaller papers will follow along and soon make it unprofitable for clients to pay these high-pressure publicity agents for what they can't deliver.—*G. L. Caswell.*

October Cover Printed With Pastello Inks

THE ATTENTION of readers of THE INLAND PRINTER is called to the cover of this issue, which is produced with Pastello inks. A few months ago these were mentioned by the editor of the Photomechanical department, Stephen Henry Horgan, who is in London, as being oil inks which possessed most of the brilliancy of water inks but which also were unaffected by water. As a final result, arrangements were made to print the October cover in Pastello inks, so that readers might form their own conclusions as to the appearance and qualities of these English inks.

Development of the Pastello inks occurred through the desire of Shuck, Maclean & Company, Limited, the ink manufacturer, to prepare an oil ink giving the customer the advantages of a water-color ink without the handicaps of being water-soluble and of requiring special equipment. More than a year of experimentation was spent in the solving of such problems as too much surface rubbing, the "muddy" printing of reds, and the drying of blacks with a slight gloss. The company claims these points in favor of Pastello inks:

(1) These inks are printed in exactly the same way as letterpress inks, without any special preparation, method, or equipment. (2) Composition rollers are not damaged by their use, and only the ordinary washup is necessary. (3) The brilliancy of their shades equals that of water-color inks. (4) They are unaffected by water; specimen prints in all shades have been boiled without change. (5) Although Pastello inks lie on the surface of the paper, the difficulty from rubbing, if there be any at all, is negligible. (6) They can be printed successfully on any kind of paper. (7) They are made in every shade now available in letterpress inks. (8) They will cover black stock with one impression as demonstrated by this issue's cover.

Shuck, Maclean & Company states that Pastello inks have no more odor than letterpress litho or offset inks. Regarding the question of relative brilliancy, the firm will be glad to forward samples of these inks without cost to printing concerns wishing to conduct their own tests. Requests for such samples or for additional data should be addressed to THE INLAND PRINTER.

SPECIMEN REVIEW

By J. L. FRAZIER

Printing submitted for review in this department must be mailed flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

MORRIS REISS PRESS, of New York City.—Your folder "Reiss Moves" (to larger and better quarters, we are pleased to note), impressively printed in black and silver on strong blue-colored antique stock, is one of the most striking and effective things you have ever done, in the opinion of this writer.

A. REMINGTON CASWELL, Cambridge, Massachusetts.—You have improved the typography of your publication *Creative Reading* very materially. Before it was dead-looking; now it has an effect of interest and we might say "punch" without being in the least undignified. The cover is particularly good.

THE CRITERION PRESS, Chicago.—You do a fine grade of commercial printing. All specimens submitted in the attractive portfolio you made up for presenting them are effective and pleasing too, and demonstrate that striking effects are possible with the so-called conventional styles of type. It is all a case of ability first and then sound thinking.

JOHNCK & SEEGER, San Francisco.—We admire your circular "Announcements" greatly. It is unusually impressive both as respects typography and the colors used. While the contrast of shape between the headline and the type used for the text jars a little, the character of the former and the general excellence of the item otherwise compensate to a very large degree for the feature mentioned.

THE SATURDAY NIGHT PRESS, of Detroit.—"The Better to Serve You" is the type of brochure one simply cannot put aside; it commands instant attention effectively and holds the interest throughout. It demonstrates again

the striking effectiveness of white or silver on black, suede-finish stock of the latter being used for the cover. It is as smartly fresh and modern as it is effective and the workmanship is excellent throughout.

E. F. SCHMIDT COMPANY, of Milwaukee.—Your booklet "More Sunshine" is impressively laid out and exceptionally well printed. While the Bodoni Bold is not the best type face you might have used by any means, it is not in this instance particularly objectionable. Garamond Bold or one of the new sans-serif faces would have proved more satisfactory to the readers without resulting in any sacrifice in the general effect of modernity apparently striven for.

JOHN E. FRAZER, Bywood, Pennsylvania.—It is quite true, as you suggest, and because of financial reasons, that church printing is ordinarily of a low quality. There is additional interest in the specimens for the Patterson Memorial Presbyterian Church, however, because of their unusual excellence and for the reason that they were produced in the typographical department of N. W. Ayer & Son, Philadelphia, which means that the best of talent looked to their execution. The "Fiftieth Anniversary" invitation is especially fine, smart, and up to date, yet proper and dignified.

MODEL PRINTING COMPANY, of Washington, D. C.—Except for the fact that we consider the rules and ornaments in the running heads as so much excess baggage we like the booklet "The Sermon on the Mount" very much indeed. The paper and its color, lavender, are just right, and the title engraved on the front cover in deep purple is exceptionally fine. Of

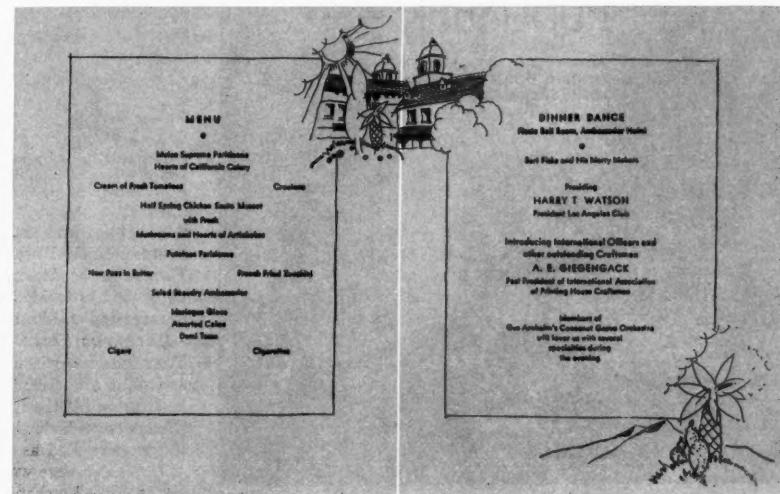
course with the rule omitted from the running head the italic line should not be as far from the text below as at present, in fact the space should be a trifle less than that now between the rule and the text. Presswork is very good.

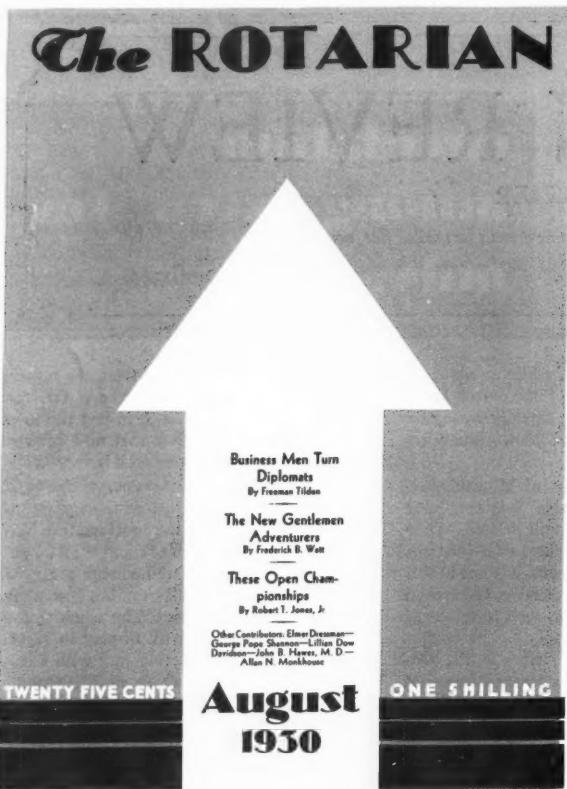
NEWARK PRINTING COMPANY, of Newark, New Jersey.—More attractive than your interesting July blotter is the envelope in which it is mailed, printed in black and a soft light blue tint. The blotter is well enough arranged and not especially bad-looking, but too many type faces have been used. The combination of the Garamond text with display in Novel Gothic and Bernhard Gothic, and with a calendar plate of extra-condensed Cheltenham Bold, constitutes a typographical hodgepodge so to speak. While the triangular ornaments used at the start of paragraphs in the text are suitable for use in connection with the Novel Gothic, they are hardly so with the Garamond next to which they are used.

SCOTT LINOTYPING COMPANY, of Boston.—While your new type-specimen book is good throughout, the best feature is the interesting and effective cover design, on which, however, we regret to state that the work-mark and slogan are rather too weak in relation to the other features. They are somewhat too near the type of the title just above. The four lines on the first inside page should be raised about two picas as, although above center, they are just barely enough so to overcome the much-referred-to optical illusion. The lines look centered, which in itself is a bad feature creating the effect of monotony, which equality always suggests. The Ludlow Ultra-Modern Bold used

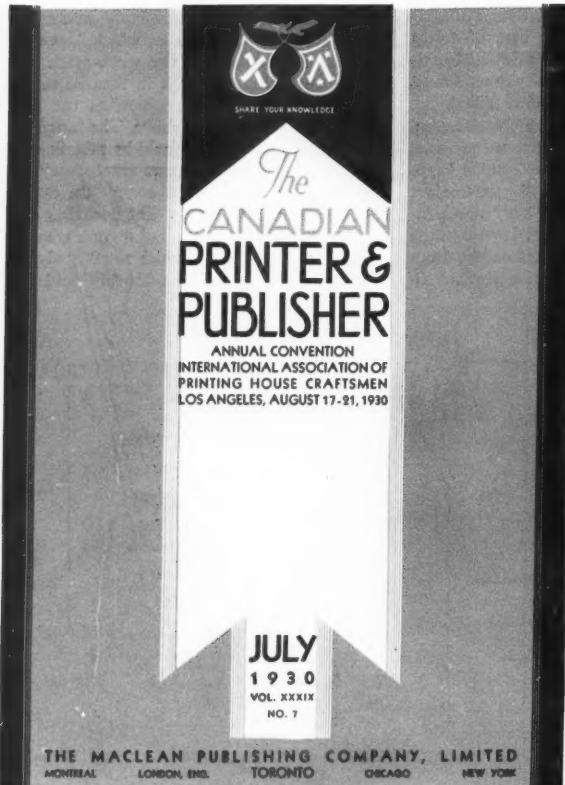


Front and inside spread of the menu for the banquet at the recent Craftsmen's convention. The most interesting feature was the stock used and its handling. This paper, translucent parchment-like grade, was French-folded over blank yellow paper which gave the piece bulk and a delicate toned effect.





An unusual and effective use of the arrow as a unit of page design. This magazine cover was originally printed in black and red



The badge, ever in evidence at conventions, is the central motif of this very striking cover used by our Canadian contemporary. It directs attention to the annual meeting of the international association in an attractive manner

for this page does not stand letter-spacing at all well, by the way.

STOVEL COMPANY, LIMITED, of Winnipeg, Manitoba.—"Winnipeg, the City of Achievements" is a good sample of work, the cover being quite striking and the modernistic treatment not objectionable, since there is so little type matter and because the artwork is really clever. The colors used in printing this cover are particularly good. Other pages, and particularly the interesting title page, are in keeping and commendable. Kept within bounds, as in this case, modernism would not have called down upon it so much adverse criticism. The trouble has been that too few have known how far to go, and the great majority has gone entirely too far in the direction of eccentricity in types, lettering, ornament, and an involved layout.

WILBUR FISKE CLEAVER, Johnstown, Pennsylvania.—Except for the use of italics set wholly in caps on the cover and title pages the booklet "Three Year Course in Printing for School Print Shop" is a commendable piece of work. The effect would be infinitely better if these lines were set in the upper-and-lower-case of the italic, but since the lower-case letters are smaller than caps the next size larger should be used, as the lines in question are no larger than they should be. The title page is particularly well arranged, although margins would be improved if the

ornament would then appear as one unit so to speak and have a finished appearance that is lacking as handled. The red is too dull. We like the layout of the blotter "Impressions" also; in fact the only thing to be said against it concerns the type, Century, which is commonplace. The same design and display would be especially forceful if Caslon, Garamond, or another more stylish type were used.

ROBERT T. RICE, of Brown & Saenger, Sioux Falls, South Dakota.—"The Coyote" of 1931 is a very handsome annual. The layout throughout is impressive and modern without being in the least artificial, which is unusual when so-called modernistic ideas are attempted in work of the kind and where of course a greater degree of dignity is essential than in commercial and publicity printing. This fact reflects most favorably upon the skill of the designer of the book. There are many interesting features about the book—so many, in fact, that it is unwise to start mentioning any. Suffice to say, therefore, that it is high class in every way, including of course the typography, printing, and binding, and demonstrates the ability of your concern to execute work of the kind in a fine manner.

W. R. SMITH & PATTERSON, LIMITED, of Brisbane, Australia.—The most serious objection to Ken McKenzie Smith's greeting card is that its final effect does not at once impress one as being suitable



Folder title in two printings, the type matter being in black over the impression of a zinc etching illustrating a landscape which was printed in light gray. Produced by the Russell Stationery Company, Amarillo, Texas

upper group were lowered and the lower one raised proportionately. Margins at the sides inside the rule border are too wide in relation to those at top and bottom.

The Ozona (Tex.) Stockman.—Your letterhead is well arranged and quite effective, but it would be improved if the rule across the sheet were a little thinner and if the bracket used as an ornament in the center were worked in with the rule, the bracket being broken for the rule instead of the latter running across the top. Rule and

to the season; in short, the handling is one that might as well be applied at any time of the year. It is not so much that we consider it essential that there should be holly borders and such, as that it should be more refined as to the design and colors, which are coarse and heavy. The rather ingenious ornamental features as such are unusually interesting, however, and as a design the only thing we do not like about the item is the type used and the fact that it is printed in such a weak and washed-out

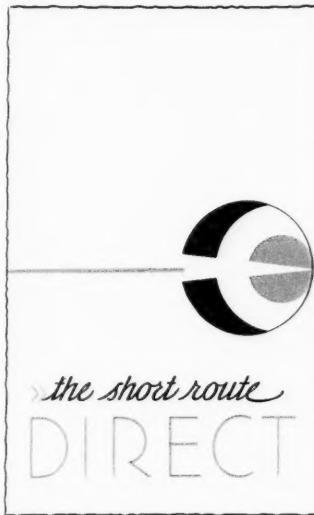
October, 1930

THE INLAND PRINTER

Page 81

blue. One thing about it is that it is most outstanding, and no one will forget having received it.

CHARLES A. ABRANZ, Kansas City, Missouri.—While we are sure that the use of Kabel Bold instead of the light for the headline across the center spread would be an improvement, especially since the headline is printed in a weak color, the folder "Why Printing Prices Vary" is very good otherwise. There is too much space between the two columns, which need not have aligned at the outside with the full-measure mat-



The round decorative piece on this folder title page appears on all the publicity used in connection with the present convention of the Direct Mail Advertising Association. The original is printed in black and red instead of in black and green as here

ter; in fact the variety in measures, which would result by setting the columns in somewhat, would improve the spread. This folder represents a commendably reserved use of some of the modernistic ideas which may very easily be carried too far—and in fact are in the blotter "Dizzy Layouts." To advertise that layout and typography which make one dizzy "does sell the goods" appears to this writer at least as being most illogical.

AMERICAN TYPESETTING CORPORATION, Chicago.—Your new type specimen book is one of the most handsome we have seen, the binding being particularly fine. While attractive and impressive the title page gives the impression of being rather crowded, which suggests that the subtitle might have been set a size smaller to advantage; and yet we feel that the page would be less impressive and characterful after the change, in short more like one is accustomed to seeing in pages of the kind. We particularly like the pages of text descriptive of your plant, equipment, and personnel, and, although the rule page border is a bit too heavy for the type, these borders make a good impression, too.

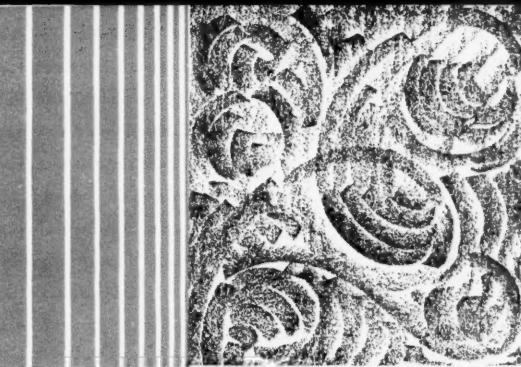
On the other hand, we consider that underscoring of the running head cheapens the pages to a degree. The line itself, or better still a small work-mark at the top of each page, would have been decidedly better.

CALVIN STANFORD ADVERTISING AGENCY, of Atlanta.—The fine taste indicated in the handling of the book "The Problem of Textile Advertising" is highly commendable. The appearance of the book itself, due to the bright violet of the cover stock over the board binding, is impressive, and yet because of the refined nature of the hue it is in fine taste too. The panel in black on the front should, it seems, be moved to the right six points or a pica. Rating up to if not above the quality of the cover is the typography of the text, which is characterful and attractive, and also is highly legible. It displays real class. In fact there is only one thing about the book that we do not like, and it is one of the smallest and most inconsequential details. Reference is to the rules underneath the type on the small title. These serve no practical purpose, and detract from rather than add to the appearance of the page. Presswork and binding are excellent.

HERALD PRINTING COMPANY, of Terre Haute, Indiana.—If the main display group with the cut of the press in weak dull orange, over which the type is printed in black, were raised about a pica and the lines throughout spaced a lead farther apart, your blotter set in Caslon, though rather commonplace and also unimpressive, would not be objectionable if in addition the presswork were better. Some of the letters are filled in and there is a lack of uniformity in the print that is regrettable. Your note-head, in which the name of the company set in an extended Copperplate Gothic and the press cut in lower left-hand corner are printed in light blue, is poor. The most serious fault is the lack of harmony existing between the gothic and the modern roman in which the slogan is set. These are inconsistent as respects both width and the nature of their design. Furthermore, the lines are spaced entirely too closely.

W. F. THOMAS, Findlay, Ohio.—In most respects your program for the Railroad Golf Party is outstanding. The purple suede-finished stock used for the cover is rich. Cutting the fore edges of the front cover at angles adds interest and exceptional attention value, which the black panels edged with a band of gold a pica wide materially increase. The cubistic type used for your display, however, just about ruins the job. It is not only ugly and hard to read but quite inconsistent with the richness and quality of the suede cover, which seems to call for a type of

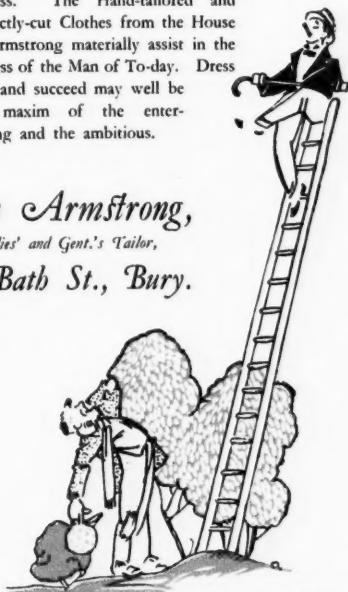
circulation among executives only.....



Many will question whether the cover of a booklet issued to sell space in "The Rotarian" magazine is a proper medium for such informality as results from failure to start important display words with caps. The design is quite suitable to the idea and there is little copy, which helps

IT has been our endeavour to show in this booklet that Clothes have played a considerable part in the progress of civilization, and that a Man's Clothes mark the progress he has made up the ladder of success. The Hand-tailored and Perfectly-cut Clothes from the House of Armstrong materially assist in the success of the Man of To-day. Dress well and succeed may well be the maxim of the enterprising and the ambitious.

John Armstrong,
Ladies' and Gent.'s Tailor,
25, Bath St., Bury.



Page One

Snappy layout, effective whiting-out, and an unusually interesting cut make one regret the bad word-spacing. Booklet page by Petty & Sons, Reading, England, originally run in black and yellow-orange on green

Typographic Simplicity

Tis easy to get typographic effects with dazzling black faces. It is simple to scream in type so loud that you can't hear the words for the noise. Dizzy modernistic effects require little thought and less effort. But the fine simplicity which attracts through graceful good taste and brings forward the message in plain type so that it can be read without interference—that is art, that is craftsmanship. New effects can be had with old types—those fine faces which have survived the centuries through plain beauty. Modern (not modernistic) designs can be made by the sparing use of "new" types in combination with the old. But the basis of all good typography has been, is now and always will be the intelligent, careful use of traditional types . . . We have pursued these ideals successfully in serving many clients. Perhaps we could do so for you. A member of the firm will be glad to call on you at your convenience.

JOHNCK & SEEGER
PRINTERS
447 SAN SIMEON STREET SAN FRANCISCO
DAVENPORT 8-510



The original of this circular is 9½ by 12½ inches and especially effective printed in three colors, blue being used for the two ornaments at the sides of the initial and the one used at the bottom of the signature. Only the heading of the circular is printed in red

good design though it might be bold. Two nationally known and especially able advertising typographers have to the knowledge of this writer thrown the face in question out of their composing rooms within the past year—proof positive that it has seen its best day. Eccentric novelty faces like the one referred to have never remained in favor long.

ELLIS EMBOSSED CORPORATION, Brooklyn, New York.—We note improvement in the work accomplished by your method of embossing, which we have always felt afforded the smaller printer a means of getting into this line and using the process at a cost justifying its application to smaller runs and on a greater variety of work than the ordinary method, which means anything except that it should not be a useful tool for large printers as well. We have particularly enjoyed looking over the several covers "Attractive Advertising," displaying conservatively modernistic features which are exceptionally well executed and demonstrate the value of the effect attainable by embossing. The adaptability of the method to exceptionally heavy bristolboard as indicated by one of the specimens is a surprise to the writer. Knowing the method as we do, we

had felt that it would not work so satisfactorily on such heavy stock.

THE DUBoIS PRESS, Rochester, New York.—When we look over examples of your work we feel like making use of the famous Buick slogan and writing, "When better printing is possible DuBois will do it." Your house-organ, *The DuBois Acorn*, is invariably outstanding,

but the latest issue, Volume 2, No. 4, sets a new mark in excellence of layout, typography, colors, and printing. The effect is smartly modern, not, however, let us add, "modernistic," a term which now has and deserves a black eye among the people of discriminating taste. The various types of illustrations are beautifully rendered in colors, an especially interesting feature being the printing of the distinctive decorative features, initials, and tailpieces in delicate pastel shades suggestive of water colors. The cover is a knockout. Indeed, we cannot imagine one having the most particular and important work to be done hesitating for a fraction of a second over your ability to handle it in wholly fitting manner.

LEO H. KAUP, Stuart, Nebraska.—You have endeavored to "go modern" without the facilities in the way of type and an understanding of the fundamentals of the style, one among which is that of simplicity. None of the three type faces utilized on the Coats letterhead is modern in feeling or harmonious with another. The main line, so excessively letter-spaced to be made full measure, is materially weakened and decidedly overbalanced by the ugly arrangement of gray-tone border winding up in three inverted triangles. The excessive letter-spacing of the main line is inconsistent with the other lines which are not letter-spaced at all—another instance of the lack of harmony. About the most sickly color combination and at the same time unsuitable one for a letterhead is red and yellow; in printing type forms one should always avoid too large an amount of warm colors. Finally, there is no suggestion of unity in the design; the effect is decidedly scattered and so is confusing.

C. FRANKLIN HAWK, Cleveland.—While the forty-first annual report of the Marion Building, Savings, and Loan Company is very satisfactory from a typographical standpoint, the title page is not as satisfactory as the others on account of the lack of unity which a complete light border would give it and also be an improvement over the red bands across top and bottom. There is nevertheless a great deal more attention value in the title page of the forty-second report, the layout of which is conservatively modern, as you state, in handling. We feel that the paneling around the cut overshadows it somewhat too much. The other pages of similar treatment are interesting and effective too, but not as pleasant to contemplate or readable as the inside pages of the earlier report, for one reason because the type is not so large or open. Commercially speaking both are good. We consider the comments regarding these items, as made in your letter concerning your work, as quite sound.

The Dawn of a New Prosperity Approaches—prepare for it!

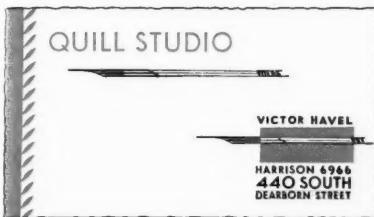
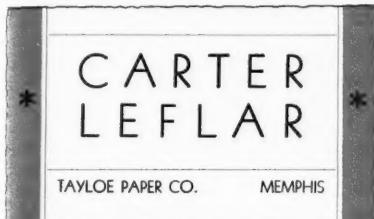
Check carefully your supply of office forms and loose leaf binders; consider the advertising matter you will need and then call us up.

Loose Leaf Corporation
Phone MAin 4500

You'll Be Satisfied With Our Service.

Here is a simple but effective illustration which was made up in the shop. An unusual blotter by the Loose Leaf Corporation, Seattle, originally printed in two colors, blue and orange

WEIMER TYPESETTING COMPANY, of Indianapolis.—Of the two circulars you submit, the one "Buyers of Printing" is just commonplace, crowding being perhaps the only serious fault, though indenting the numbered paragraphs so deeply on one side while left flush at the other creates an awkward appearance due to the unequal and at the same time uninteresting



Two unusual and impressive business cards. The original of the one at the top, by P. L. Pickens, Memphis, Tennessee, is printed in black and a red-violet tint on white, that of the other, by the artist named, in black and silver on light gray stock. Reproduced with red as the second color neither is shown to really good advantage

distribution of white space. If there were less matter so that more white space could be added just above the first rule printed in green across the bottom, and especially if the numbered paragraphs were centered under the wider measure, a great improvement would result, though the numbers set in the margin, and the left of the paragraphs to which they relate, appear quite inharmonious. The other circular, "Good Printing and Good Merchandise Go Hand in Hand," is effective in design, interesting in layout, and unusually well whited out. It has punch where the other is static. Our only suggestion for the improvement of this one would be to omit the three rules under the address line.

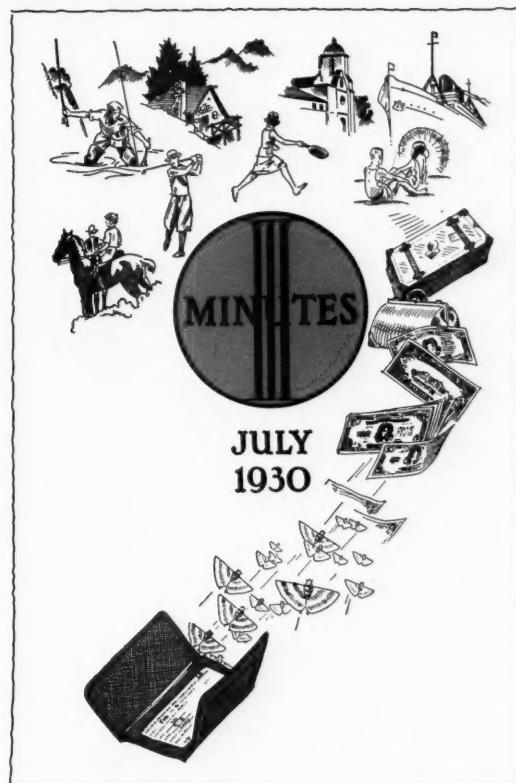
FORT WAYNE TYPESETTING COMPANY, Fort Wayne, Indiana.—We like the inside spread of your folder "Resolved—to Make More Money" very much indeed; it is quite effectively laid out, partly as a result of placing the two large halftones at an angle. The back page is also very good. In fact the first and most important page is the only one that falls short. Under-scoring of main display lines cheapens the effect and, rather than increasing the emphasis, has the opposite effect, taking up white space and adding just so many features of eye appeal. If the rules were omitted there would be space for more white space above the heading, which would tend to set it off. Another weak point is the matter in bold-face between large brackets.

The brackets are too large, and should not extend so much above and below the enclosed type. Again, this bold-face looks very solid, and would easily stand additional two-point leads. A further bad feature of this bracketed matter is the very short final line, the effect being especially bad in matter enclosed in brackets, which looks better of course when lines are filled.

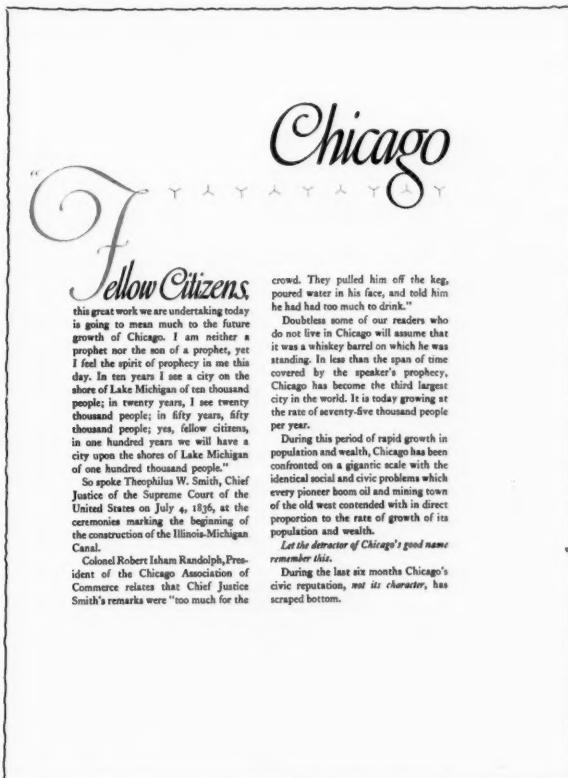
LOOSE LEAF CORPORATION, of Seattle.—There are novel features about several of the specimens you submit which make them effective and also interesting, as other readers will note upon reference to the blotter "The Dawn of a New Prosperity," which is reproduced. This blotter, by the way, demonstrates what may be done along the lines of illustration by the simplest means when a little ingenuity is exercised. Another blotter—upon which, with plain rules and two simple solid panels possibly made from linoleum or one of the types of rubber plate material now available, a flashlight throws spreading rays of light directed at the words "Printing," "Binding," etc., in panels on the right of the blotter—is even more effective, but the printing on the solids suggesting darkness is such that a first-class zinc etching

seemed uncertain. Interesting folds are a commendable feature of your work, the folder "Check and Double Check" being particularly good in this respect. The initials on the center spread of another folder, "Two Slogans Typical of the Service We Offer," are rather small for the space, in short do not line up with the type as they should and allow far too much marginal space. An initial should appear to blend in with the text and not seem to stand out in space, at least not so pronouncedly. Display is of very good character.

WILLIAM JONES, Parkersburg, West Virginia.—The typography on the Government post card "Distinctive Colorful Printing—Modern New Water Colors" is very, very bad. It seems to indicate a belief that all one has to do to be modern is to use several eccentric and bizarre type faces, and a lack of knowledge of the fact that modern typography worthy of the name is infinitely more a matter of layout than of type faces. For your information, some of the most modern advertisements appearing in the leading magazines today are being set in Garamond. The sans-serif faces, however, are of themselves probably more



The covers of the house-organ of the Times-Mirror Printing and Binding House, Los Angeles, are consistently distinctive and significant, and not infrequently are characterized by a note of humor



crowd. They pulled him off the keg, poured water in his face, and told him he had had too much to drink."

Doubtless some of our readers who do not live in Chicago will assume that it was a whiskey barrel on which he was standing. In less than the span of time covered by the speaker's prophecy, Chicago has become the third largest city in the world. It is today growing at the rate of seventy-five thousand people per year.

During this period of rapid growth in population and wealth, Chicago has been confronted on a gigantic scale with the identical social and civic problems which every pioneer boom oil and mining town of the old west contended with in direct proportion to the rate of growth of its population and wealth.

Let the detractor of Chicago's good name remember this.

During the last six months Chicago's civic reputation, *not its character*, has scraped bottom.

Impressiveness is achieved here through simplicity, white space, and fine lettering. Folder page by W. E. Wroe & Company, of Chicago

**THIS POSTCARD
BRINGS FACTS-
AND FIGURES**

You may not know the Shackelford-Runkle Company. You may not be remotely interested in the fact that recently the rapid progress of its fifty odd months of life demonstrated need for a move to larger, ideally adapted quarters, the addition of new equipment, and the enlargement of its personnel. But to common with every other alert printing buyer in Chicago, you cannot afford not to give your attention to a frank discussion of printing policy, as given on these pages, and ordinary judgment will demand that you apply it to your own needs. In bringing Shackelford-Runkle Company to your attention, we want to keep free of claims of quality and merit that can only be proved by actual test. But we can tell you what HE stands for, and let you form your own conclusions. You know there are several types of printing. For those firms who feel that their printed messages receive undivided attention without the need of tasteful typographic dress and facilities present, there are available dealers in printed impressions who have an unlimited quantity for sale at so much per thousand. But some buyers, by virtue of the class of their appeal, demand that each printed page be a work of art, an example of rare typographic excellence and almost spectacular printing. Naturally, they look for these things from a craftsman who takes endless pains in building up and rounding down, according beauty worth any price. Shackelford-Runkle Company has no desire to stand with either of those two very necessary types of printers. By its policy, by its personnel,

by its mechanical equipment, this company is organized for a very different sphere of printing corporation. The third type of service is designed to fit the needs of advertisers—those refined advertisers who know who to spend a nickel and save a dollar. Printed advertising must pull results, and those things which are up to the printer are sometimes the most important factors in getting satisfactory results. Here at the Shackelford-Runkle Company we therefore start a job with the customer's viewpoint, considering a printed piece merely as a convenient method of telling his story to a number of people at the same time. Our function is to supply these means of our command that will drive home the selling message—and present it in such a way that the reader will fully understand it and easily assimilate its importance to him. And the cost must be justified by the results. Expressed in mechanical terms, this means that the layout, the choice of type face, and the typographic style must not only attract the eye, but must form an easy pathway for the eye to travel on in reading. Lock-ups must be straight and true so that lack of symmetry will not annoy the reader's sense of balance. Makeovers must be careful and skillful, both to give illustrations their full selling value and to keep type clean. Precision work means that the thousands or millions copy must match the quality of the first, and all these in between must be uniform. Folding and other binding operations must preserve the freshness of the printed sheet. That, in brief, is the service that Shackelford-Runkle Company renders. We believe it is entirely in accord with the demands that

SHACKELFORD-RUNKLE COMPANY
TYPE SETTING • LETTERPRESS • COLORED • ILLUSTRATION
WHITEHALL 7115 • THE MERCHANDISE MART • CHICAGO, ILLINOIS

Center spread of a large and impressive folder by the Shackelford-Runkle Company of Chicago, the original of which is printed in deep brown (red hue) and black on India tint eggshell stock. It is decidedly worth while to note the pleasing harmony which has been established between the interesting silhouette cartoons and the sans-serif type face that is used.

in key with the spirit of modernism, but the "modernistic"—the term being here employed to draw a distinction—styles so popular with many printers two years ago are now looked upon by many of these same people as merely eccentric and bizarre. Worse than the worst of the four faces you have combined in this job of ten lines so conventionally set is the pronounced lack of harmony existing between them. It would be difficult to choose two type faces less suited for use together than the Nubian or Cooper Fullface (these are quite similar) and the delicate Bernhard Cursive or one of the several almost identical faces which followed it. The job indicates practically a total lack of taste. Two type faces are about the limit for a job of this size and extent, and the two should be related in some definite way.

HAROLD FRANCKE, of Milwaukee.—Two of your blotters, "Printing Is an Investment" and "Different Printing," are fairly satisfactory, though the former would be more satisfactory and no less impressive if the heading were in caps of the sans-serif Bernhard Gothic used for the text and minor display instead of the obese Nubian, and the ornament of the other is so pronounced as to give the type,

which is relatively quite small, but little opportunity. The latter would be much improved if the text were larger and set in a measure half again as wide, with the heading correspondingly increased in size, not paneled, and centered over the text. The nature of the decoration is such that the off-center arrangement of the text and heading is not satisfactory. Now to the blotter "Trail Breakers of Modern Printing." As to the type itself, Cooper Black and extra-condensed Cheltenham Bold are not a good combination because of the widely contrasting shapes, the former being extended and

the latter condensed. Worse than that, however, is the printing of four heavy rules across the type matter at different angles in red, yellow, purple, and green, making five colors in the job, the type matter being in blue and orange. The job would have been far better if these rules had been left out, as without them the strength of the type, the size of the display, and the colors of the design are unusually strong and effective.

ROBERT B. KELTY, of Youngstown, Ohio.—Though in some instances you appear to put the cart before the horse in allowing ornamentation to dominate the type, your work continues to interest us greatly. Most of it is distinguished by a reserved use of modern or modernistic features and scores effectively in getting attention. One of the exceptions is the testimonial folder "May We Explain in Detail Just How Our Service Will Help Your Business?" The geometric ornaments and the solid panel effects printed in black, silver, and orange so hold the attention that it is impossible to read the type matter without always seeing them. It stands to reason that under such conditions the concentration necessary to read clearly and remember the copy is impossible. Ornament should dress up typography without appearing to obtrude, and should set off the type rather than draw attention from it. The advertisement "The Niles Ringseal Withstands Real Abuse" is another instance where ornament detracts from the type matter unduly. It would be much more effective if the border were a plain rule and the rules at the ends of the second and third lines of the major display group, which weaken those lines materially, were omitted. White space is what makes type stand out and impress the reader—the more of it, within reason of course, the better. The border you have used on this advertisement demands more attention than a solid one of the same width because it is of a spotty character.

BURGARD VOCATIONAL HIGH SCHOOL (formerly Elm Vocational School), Buffalo, New York.—We have enjoyed looking over the new issue of "The Craftsman" (annual), designed and executed in the printing department by students of the school under the technical supervision of the instructors. We regret that you did not see fit to have the cover design redrawn, as it appears to be the same as last year's and we suggested then that the lettering might easily be improved. As we recall the former edition it appears that otherwise the workmanship has been improved; there is in fact much very good work in this one. Indeed there is only one thing demanding adverse criticism, it being the color in which the decorative border which appears on the pages of text is printed. This is entirely too weak in the final section and even worse on the sectional title pages, where there is found only a word

JUNIOR BUSINESS CARD COMPANY
NOVELTY BUSINESS AND ADVERTISING CARDS • SHIPPING LABELS • BUTTON TAGS
P. O. BOX 409 • DICATUR • ILLINOIS

A striking letterhead produced by Amos Bethke, Brooklyn, New York. The letterhead was originally printed in deep scarlet and a very dark tone of blue.

like "Music" set in light-face italic. These lines scarcely show at all. We note that the page border is printed in different and stronger colors elsewhere, so you will appreciate the point we make by comparison with the green, which might be strengthened a bit, and especially the color used on page 106. You will note also, we hope, that even where the same hue is used it is weaker on some pages than others, due to irregularity in the setting of fountain screws on the press, no doubt. While the typesetting is very good, one-point leads added between the lines of text would make a big difference. The ornaments on the pages where quotations appear are very attractive.

JOHN BORNMAN & SONS, of Detroit.—"The Story of the Lincoln Body" is an unusual and unusually impressive brochure. While there are details which do not appeal to our taste, the decoration at the left of the illustration on the front cover, for instance, it would be unfair to label it anything but outstanding. We do that even while feeling that the lines are too widely spaced in relation to the page margins, appreciating fully and giving consideration to the fact that you were making use of one of the popular features of modern work. Printing the illustrations at the edges of the page some bled on one side, others on two sides, and still others on three is the most interesting feature in our opinion, and one which others might adapt on occasions, as it results in distinction and character. Another unusual stunt was varnishing the illustrations so that their glossy effect in contrast with the rough character of the antique-finished stock is powerfully suggestive of photographs in sepia. The writer personally does not like the bold Bodonis, especially for such a large amount of matter, but he realizes that many do and that it seemed to fit in with the other details and the modern character desired. In our opinion Garamond Bold would have meant no sacrifice of modernity, especially if spaced as to its lines as the Bodoni is, and with narrow modern margins. The Garamond would have been more pleasing and especially more readable. Workmanship, especially the printing, is in line with the well known Bornman standards, which means that it is high class.

LAWRENCE DONLEY, of Minneapolis.—The two covers of *Our Shield* which you submit are not only impressive designs but particularly interesting as a demonstration of the possibilities for unusual effects obtainable by the photoengraver working from proofs of typeset matter as a basis. The particularly interesting feature is the fact that including plates the cost was only about one-fifth that of artist-drawn covers formerly used. Features of modern art

Printing Inks



PAUL ALLIS

May 8, 1930 - Hotel Bellevue

Everyone interested in ink is invited to attend this dinner meeting. Carl Hillers will introduce the speakers as follows: George Russell Reed, Jr. on "Inks for Hard Papers" - Maurice Adler on "Soft Inks for Book Papers" - Barney Donohue on "Lithograph Inks" - William Schaefer on "Flat Tones and Water Colors". A round table discussion will follow the speakers. Dinner at six, 1.50 per plate

San Francisco Club of Printing House Craftsmen



Posters advertising meetings of the San Francisco Club of Printing House Craftsmen are like the best of the other printing coming from that city, that is, of the highest quality possible of attainment at this time. On the 18 by 24 inch original there was a second color in the illustration, a delicate buff tint

which you have made use of, reverse-color panels, and solid straight-line effects are particularly adapted to the method that you have adopted, and which might be profitably used by others on frequent occasions. As we realize that an example will demonstrate the type of work and the method of working up the designs better than any description we might write, the cover of the June issue originally printed in silver and deep blue-purple is reproduced in this issue. This is the better of the two, and especially impressive. It makes use of sound and unobjectionable features considered modern. The July cover is interesting and ingenious, but in our opinion the type matter is too weak, especially in relation to the large panels in black and red. It is much less forceful than the June cover. Strong and brilliant colors, likewise a modern principle, are appropriate

for this class of work. These, however, due to the heavy and extensive masses, would be effective in pastel hues. You have not only done very commendable work on these covers, but have applied an idea which we, in passing it along, feel sure will benefit other readers.

AMOS C. ROHN, Wooster, Ohio.—The cover of the menu for the Hotel Ohio Coffee Shop is attractive and forceful in design, and in view of the decorative character of the paper you did well to so arrange the type and decorative units that it would show prominently. There is no use in selecting a figure paper that is attractive and forceful in itself and then covering it all over with type. The effect due to the coloring is very pleasing too. You should have printed the initials of the type group in green, the second and weaker color, and the rest of the letters in black, instead of the reverse method you followed. Since the capitals starting the words, being larger, are blacker than the lower-case character, they should have been printed in the weaker color so that the



On the original of the business card shown above the letters of the word "Dies" were die cut and part of a flap of which the narrow strip across the top on which the line "Steel Rule Cutting" appears was a part. Each of the die-cut letters was printed in a different color, from left to right, as follows: red, yellow, green, and deep ultramarine blue

type of the group would be in balance as to tone value. The shape of the ornament on the title page, an inverted pyramid, is such as to require that it shall be close to the type above it to suggest support. Round, oval, and square ornaments may be placed in space to much better advantage than those of inverted pyramid form, which, suggesting a finishing flourish so to speak, should be near that which they are presumed to finish. The display lines on the menu pages proper are unpleasing, being set wholly in italic capitals; it is a good rule to use italics only in upper- and lower-case. Very frequently variations in the slant of letters of italic capitals create awkward effects. The card bearing the Lions Club's official song is satisfactory, though not so outstanding or characterful as the cover of the menu.

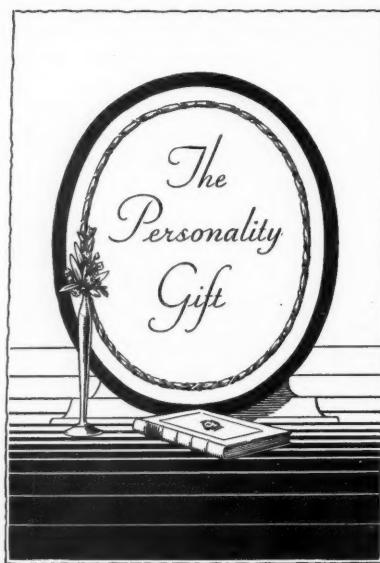
LEE & PHILLIPS, INCORPORATED, New York City.—The novel showing of the type faces you are equipped to furnish clients is the first of its kind that we have seen and also unusually impressive. Large sheets 17 by 23 inches are clipped at the top to a heavy base of binder's board which is covered like the binding of a book. The full range of sizes of from fifteen to eighteen faces is shown on each leaf in an effective way. Foundry and monotype faces are segregated, the leaves showing the former being at the front and just about half an inch shorter than those on which the latter are shown, and the first leaf of each section is labeled so that users may turn to the monotype faces at the back without turning through the leaves showing foundry faces. A fine feature is the first leaf, on which an illustrated calendar for the current month appears, a new leaf apparently being furnished every month and which the user may insert in a second or two, as he may also the new sheets of specimens furnished. The workmanship is excellent in all its details and reflects much credit upon your progressive organization.

PRINTERS TRADE SCHOOL, of Adelaide, Australia.—We appreciate the copy of the book "Modern Ideas in Printing," in which are displayed specimens of the best work done by students during the past year. The typography, all display work, is in each instance good; in fact our impression is that we have never

seen better from any school. Details of composition, like spacing, rule joining, etc., are carefully done, yet we are impressed most of all perhaps by the effectiveness of the display and whiting-out. Only the essentially important features of the copy are emphasized, and these are made to count through intelligent contrast, especially as to size. Ornament where used, and we are glad to note it is never to excess, is skilfully handled and contributes in a number of instances quite materially to the attractiveness of the work. There is in truth little to suggest in the way of improvement. We are sure you will agree that the ornament under the title on the very attractive and quite impressive cover is too weak, and that the same criticism will apply to the line "Volume Seven," which scarcely shows as printed in green on the gray stock. In several instances, among them the text of the page entitled "Select Christmas Gifts," spacing between words

is decidedly too wide; the same fault is quite evident on the page just following. Among the pages we admire most are "Potential Printing Craftsmen" (on which, by the way, the smaller lines are rather too closely spaced), "Adelaide Caxton Club Annual Banquet," the "Eskdale Blotter," which is unusually impressive display, and the "Sterling Silverware" cover. The colors where employed are in excellent taste.

ROSENOW COMPANY, Chicago.—While there are a few pages which are subject to adverse criticism, your latest type-specimen book, amplified to good effect with much pertinent information about the production of advertising and especially various types of engravings, is a highly commendable effort. The binding is particularly de luxe, and the sectional title pages are very fine indeed. You fell down, relatively speaking, of course, on the pages of text, including the title page. The latter is just commonplace, stiffly arranged to achieve the squared effect and with noticeably too little space between the last two lines. In view of the lightness of the decorative bands across top and bottom, including the made-up ornament under the first group, the color in which these items are printed is far too weak. The page is decidedly unbalanced as to tone values. It lacks the effect of unity which is highly desirable and which would have been achieved by the use of a page border in lieu of the bands across top and bottom, which of course do not necessarily make unity impossible. The type used for the text, Italian Old Style, our admiration for which has constantly increased, is excellent, but unfortunately—since there is ample space to do so—you did not see fit to open it up with one-point leads. The initials opening each chapter are far too black. Aside from that, what we especially dislike about the pages of text is the weakness of the second color, the same as used on the title page, and the loose-jointed effect of the chapter headings. The pages on which the type specimens are shown are well handled, but the outstanding feature is the excellence of the work on the illustrations in process colors by letterpress and also the beautiful gravure specimens. Despite the objections we have raised you have a right to feel proud of the book.



Folder title page designed by Paul Ressinger, of Chicago, for Seth Seiders, Incorporated. The original of this page is printed in black on gray stock

seen better from any school. Details of composition, like spacing, rule joining, etc., are carefully done, yet we are impressed most of all perhaps by the effectiveness of the display and whiting-out. Only the essentially important features of the copy are emphasized, and these are made to count through intelligent contrast, especially as to size. Ornament where used, and we are glad to note it is never to excess, is skilfully handled and contributes in a number of instances quite materially to the attractiveness of the work. There is in truth little to suggest in the way of improvement. We are sure you will agree that the ornament under the title on the very attractive and quite impressive cover is too weak, and that the same criticism will apply to the line "Volume Seven," which scarcely shows as printed in green on the gray stock. In several instances, among them the text of the page entitled "Select Christmas Gifts," spacing between words



PORTRAITS
Gifts of Everlasting Charm

The former office boy who has become a prominent executive—the grade school boy who is now a smart undergrad—the sweet young girl who has developed into a sophisticated society bud—all those who have added just a few more character lines to their faces—would delight their friends with charming, present-day portraits. . . . More and more, thoughtful Christmas givers are searching for personality gifts which will be cherished throughout the years. That is why these more discriminating people decide to give portraits—those gifts which will be treasured as constant reminders of the donors. . . . Let us suggest that this year you, too, choose that most intimate and most lasting of all gifts—your portrait.



Center spread of folder the title of which appears above. The portraits on coated stock were tipped into the panels

THE PRESSROOM

By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of pressroom problems, in an endeavor to reduce the various processes to an exact science. For replies by mail enclose self-addressed stamped envelope

Solid Tint Backgrounds; Carbon Printing; Six-Color Cartons

Will you kindly inform me of the best way to print a uniform background in one color over a full-size sheet, and the best ink for this work? I fail to get tone uniformity on a sheet of 76 x 112 centimeters. I am to print the job in two different colors: blue and silver tone. A firm of local printers ordered from the States a rotary web press to print railway bills, and it is said to produce carbon paper. Is this practicable? Can a multicolor rotary press be bought that will print one to six colors, inclusive of bronze, emboss, crease, and punch out?

When printing solids on coated or super paper, mix the tint with halftone inks and liquid tint base; on bond and antique books, mix job ink and magnesia and mixing white; to shut out the color of the paper, use cover white. In setting the fountain be guided by the film of ink on the ductor roller, not the steel fountain roller. Use eleven-point plates mounted on patent metal base, and a hard packing, all-manila drawsheet, and S. and S. C. Use a cut-out just beneath the drawsheet (tympan). Pull an impression on heavy coated paper. Trim exactly flush and bevel outward one point. Paste in register on the sheet beneath the drawsheet. With a heavy solid of such a size the cylinder should firmly ride the bearers, and if necessary you may safely have the plate point .003 over type height and the cylinder overpacked to exactly the same extent. Carbon printing, both spot and all over, is practicable. For the special press for cigaret cartons consult press builders advertising in this magazine.

Slur on Platen Press

I would like to know what causes the slur on the rules and type on one end of the sheet. The platen was level and the locks fit snugly. The form was planed down and locked up perfectly. I tried the grippers on both ends and also through the blank space in the center. The slur came on the end opposite the flywheel.

The overlays were not completely graduated to the impression requirements. The impression is naturally a little weaker farthest away from the flywheel, and the screw back of the corner

that slurs could have been advanced to advantage. Put thin washers between the grippers and the gripper bar. Use one gripper through the center and the other at the gear-wheel end of sheet. Be sure that the packing is quite flat and the tympan drumhead made tight and immovable under the bales.

Presses for Printing Bread and Fruit Wraps

Can you give me the names of presses which will print bread wraps and fruit wraps at high speed from the roll of paper—presses to compete on carload orders with paper mills that print as well as make wraps?

Consult the manufacturers of rotary presses who advertise in THE INLAND PRINTER. There is no corner on speed. You can get all you can use.

Inaccurate Paper-cutting

We have trouble getting a square cut on a forty-inch paper-cutting machine about ten years old. What is the proper method of grinding knives: a straight or a slightly concave bevel? When our knives come back from the grinder they are very sharp, but a newly ground knife will not cut accurately.

It is rather a long story, but you will find "Inaccurate Paper-cutting" discussed fully in The Open Forum in the August and November, 1929, issues.

Ink Will Not Dry

I am at present having trouble with bronze-blue and blue-black inks not drying promptly and rubbing off of coated label paper. At the inkmaker's recommendation I used terebene drier without improvement.

Bronze-blue and bronze-blue-black ordinarily are considered good driers. From your location one may infer that the humidity is high in summer. If this is so, an ink that dries promptly in winter will take longer to dry in summer unless you use an electric or gas heater or place the printed sheets in the sunshine in a well ventilated room. And have the inkmaker mix special fast hard-drying halftone inks for the coated paper. Nothing can be properly substituted for halftone ink on coated paper.

Incomplete Makeready

I'd like to know what is wrong with the enclosed folder. The pressmen contend the ink is not suitable for halftones and that the halftones are not etched deeply enough. The engravers claim the plates are perfect and as good as can be made from the photographs.

The reduction is so great that the detail is poor. Halftone ink should have been used on coated paper. The plates are okay. The worst fault is incomplete makeready, as is shown by the gray streaks, which indicate that the overlays have slipped or are out of register.

Roller Streak on Solid

On the right-hand side of this cut is a blur or scratch that I cannot prevent, although we print the form once a month. The sheet is 34 by 42, coated, and is printed on a two-roller medium cylinder press. Can you tell me how to prevent this blemish?

It is not a blur, slur, or scratch, but a roller streak. Make sure the plate is level and type high. Then set the form rollers so that both will show a streak throughout their length of one-fourth inch width across the ink plate and set to same contact with the vibrator roller. If this does not prevent the streak you will either have to print fewer up or scheme to locate this solid one-half inch farther away from the grippers. The form is taxing the inking capacity of the press, and if it is possible the solid should be at the side of the sheet that is next to the ink plate.

Imitation, Reverse, and Also Regular Watermarks

We are enclosing herewith several samples of watermarked impressions on bond paper. We have attempted to match this with a watermark ink, but we find that we cannot get the desired result. If there is some special process for this will you kindly enlighten us?

The samples have received reverse watermarks in the papermaking machine, and you cannot match by printing. Perhaps you may approximate the result by adding some cover white ink to the watermark ink. You may get reverse-watermarked paper from Eaton, Crane & Pike Company, of Pittsfield,

Massachusetts; or through your paper dealer you may have your watermark placed on your paper in the regular way at the mill on orders of a ton or more. This adds a few cents a pound to the cost of the paper, but the watermark is yours, and the more paper you use the less is the cost of the mark. The mark can be centered on an 8½ by 11 cut.

Halftone Versus Dualtone Inks

We printed two thousand booklets (sample X) and this is how it looks after a month. The kick was that it is offset and muddy. Then we put it back on the press and had trouble with cloudy highlights, and in avoiding this we lost detail as in sample A. Which sample is better? What is the cause of the trouble? Sample X was run on a cylinder job press, four pages at a time and not slipsheeted, but after the difficulty with offset we printed sample A two pages at a time and used slipsheets. The ink used was dualtone green with 20 per cent black added. Is the fault in the makeready, plates, rollers, ink, or what?

When printing halftone forms with dualtone inks it is advisable to use slipsheets. The same ink was not used on X and A. If you added one-fifth black for X you added none or very little for A. When you added the black you gained in sharpness of detail. The clear definition of halftone black is its peculiar characteristic. Dualtone inks lack this clear definition but have their own peculiar soft shading on dull-coated paper which resembles rotogravure. If detail is the prime consideration use halftone green-black. If a dualtone effect is desired, use dualtone of the required color and do not add halftone black. You need a somewhat stronger overlay when printing on dull- and semi-dull-coated papers. The dualtone ink is not stiff enough, and presumably that is why you added black ink. Instead, have the inkmaker mix the dualtone ink of required color and of the body suited to the paper, press, and plates.

Multitinted Halftone Print From One Plate

Will you inform me how the enclosed tinted print in a number of colors was produced? We understand only one engraving is needed for the production of such work.

The plate is first printed with half-tone black ink. Then proofs of the plate (one for each color) are pulled on hard rubber or battleship linoleum. From the yellow plate all parts not to print yellow are cut or routed away, and so on for each color. The tints are mixed from transparent process inks. After all the prints are made in color over the black and all have dried, the sheet is stippled to hide minor defects.

Bright Red Ink

We have trouble finding a bright red ink for bond paper. Can you tell us where to get it? Also, where can we procure brightest red for enamel- and machine-finish book?

For white bond use bright bond red. For colored bonds, use a bright cover red. If for enamel- and machine-finish book use a bright halftone red. If for long runs use a bright book red. You may get these inks from the inkmakers advertising in THE INLAND PRINTER. In using any light color a very thorough washup before applying the ink is re-

to print on the gummed side of gummed paper and secure it to the glass. For short runs rubber plates are used, and for long runs too at times. The silk-screen stencil process is excellent for decorating glass. If the design on the glass is to be exposed to friction or the elements it is necessary to varnish it. Copal is the favorite varnish.

Stereotypes From Electrotype

Will you kindly advise how the stereos on sample print may be made to print better?

An underlay and overlay will cause the stereos to print equally as well in the form as in the galley proof, where they look almost as good as the electro.

Fanfold Invoices

I have lost a big invoice job because of the fanfold invoice, which is far superior to the old method. Can you tell me what has proved to be the most economical method of producing fanfold invoices?

Rotary letterpress machines, especially designed for fanfold but of simple construction. The Coy press, which was introduced in Chicago about twenty-five years ago, furnished the idea used in building fanfold presses.

Wear on Rotary-Press Plates

The sample two-color pages herewith were taken from a catalog printed on a two-color rotary press. You will notice that the red plate shows more or less wear in certain spots, while the balance of the same plate does not show wear. We have taken this matter up with the firm that makes the plates a number of times, claiming that it is because these red plates do not hug the cylinder. The red deck carries a cylinder, and we have hooked this as securely as possible in every place to pull the plates down to a close hug. Taking the plates off and examining the back of the spot where the wear shows, we cannot find any trace of cylinder groove marks on the plate where the wear shows on the face. Where the plate is printing right it shows marks. The electrotyper claims that the plates are curved right, that they should be nickeltypered, and that the red ink has something to do with the wear. Red plates are cast .003 inch less than black in thickness because both black and red print on the same impression cylinder.

The wear is not caused by the ink, and nickeltyping, while it may postpone the wear, will not remove the cause. From the fact that groove marks cannot be seen back of the spots that wear but are found elsewhere it is evident that the cylinder carrying the red plate should be examined. The plate should be tested for snug fit on the cylinder. Tap the spots that show wear and, if not fitting, it will sound as if you were tapping a ripe pumpkin. You may have the plates tested by precision apparatus, and the grooved cylinder also, if necessary.

The Eyes Have It!

It Requires Years to Reach the Ears—Just Minutes to Reach the Eyes

PRINTING is the medium of modern merchandising to the multitudes. It is the means of selling through the eye rather than the ear.

Ask any salesman how many ears he has talked to in a certain number of days—ask some astute advertiser how many eyes he has engaged in the same time. Compare notes and then adopt the better way of selling.

Cover advertisement by the Smith Printing House, of Vineland, New Jersey

quired, and many wash the press twice, the second time after inking up with light ink. The form and chase must be clean. All light colors appear brightest when run medium (approaching scant) rather than full color on white paper, but on colored paper full color should be carried and sometimes two and even three impressions are necessary.

Offset When Trimming

How may offset be avoided when trimming sheets having heavy bled ornaments on the edges? Slipsheeting is not practicable because of the length of the run.

A fast- and hard-drying ink suited to the paper, the humidity, and the temperature will enable you to trim without offset. Doubtless the ink on the sample would answer for use in winter, but it does not dry quickly enough with the humidity prevalent in summer. If you will send a sample of the paper to the inkmaker and state your requirements, the proper ink may be obtained.

Printing on Glass

How are signs printed on the back of glass?

If the job is a sizable one and the run long, it is customary to print on paper and affix it face up to the reverse of the glass. A variation which saves labor is

Aluminum Ink

Where can we get ink similar to the gold and silver inks used in the advertising pages of the popular magazines? Can it be used successfully on colored paper?

From the inkmakers advertising in THE INLAND PRINTER. These metallic inks may be used on colored stock. If the stock is out of the ordinary, send a sample to the inkmaker. It may require ink of the cover type.

The Water-Color Process

We are interested in the water-color process because one of our customers wishes to use it on some of his work in the near future. We have always handled his work in four-color process, both letterpress and offset. He now wants to try water color if the cost does not exceed the older methods. Can this work be done on the two-color presses? Is any special equipment necessary? Is there any information in printed form?

You may obtain printed information from Wallace & Tiernan Products, Incorporated, Belleville, New Jersey, and Parazin Printing Plate, Terminal Building, Rochester, New York; and articles on water-color printing appeared in THE INLAND PRINTER for August, 1929.

The Silk-Screen Stencil Process

Will you explain the process used to print the enclosed card?

The colors and black in thick layers were applied by means of paint, squeegee, stencil, and silk screen—the silk-screen stencil process. This is described fully in the Chapman article, which appears on page 55 of THE INLAND PRINTER for October, 1929.

Tripping Trucks; Ink Retarders

Noticing a reference to tripping trucks in the August issue, I am writing to ask where these trucks may be obtained. Also, what may be added to fast-drying inks to prevent drying when the press stands for a few hours?

The Miller Printing Machinery Company sells the tripping trucks and also vibrator rollers. Kerosene, also petroleumatum, are inexpensive retarders. Add a little of the petroleum product and mix thoroughly. Except on very cheap work it is not advisable to allow the inked press to stand more than a day without washup because dirt from the air will surely settle in the ink.

Repressed-Fiber Blanket

As we have a large run on which it would be more economical to emboss on the cylinder rather than on the hot-plate press, we should like to know where the repressed-fiber blanket may be secured.

The New England Newspaper Supply Company, Worcester, Massachusetts. A piece 12 by 18 inches costs \$3.50. This

is the top blanket used on metropolitan newspaper presses. The writer was the first to try it out as a force for cold embossing in 1912 and immediately classified it as the best for this purpose. The blanket is even better made today than in 1912, and is still unsurpassed.

Spot Carbonizing

We are endeavoring to do spot carbonizing with carbon inks, using electros to apply the ink cold. We use an agitator to keep the ink mixed thoroughly at all times. In spite of all care the carbon ink tends to dry out on the paper quickly so that the duplicating quality is poor. What can be done to get prints that will not dry out in this manner?

This is an ink problem. Send samples of the paper used, name of press, and other pertinent data to Charles Eneu Johnson & Company, Philadelphia, and also to the Triangle Ink & Color Company, Brooklyn, New York.

Hand Press for an Amateur

If you had a boy and wanted to buy him a really good hand press, not less than 6 by 9—a press with which he could actually do something—I wonder what you would select.

After playing with presses for thirty-odd years I would not start a boy out on a hand press, because life is short and it is not wise to waste time unnecessarily. However, if you are "sold" on the hand press, you may obtain the best of them through the American Type Founders Company. By all means investigate the up-to-date proof presses on the market before buying an "amateur" hand press, even if production is not required.

Cutting on Platen Presses

Where may dies for cutting out small cartons on platen presses be obtained?

J. A. Richards Company, Kalamazoo, Michigan, can furnish these dies.



"In the Days That Wuz"—Financial Dyspepsia

Cartoon by John T. Nolf, printer-artist

How the Skyscraper Idea Has Been Injected Into the Modern Advertisement

By WILLIAM SCLATER

MODERN art is the name given to a definite art form that is in favor today. Of late years it has been creeping steadily into the limelight in our newspaper, magazine, poster, and other media of advertising. The term very aptly describes a new style.

It was born of America, though today it has rooted in every country in the world. It is significant of the age in which we live—of the spirit of the times. The tempo of commerce and industry has progressed to a faster beat, and the commercial artist has developed a new

area, and the skyscraper has been produced to meet the demand consequent upon development that threatened to crowd and spread out over the allotable amount of space.

As with the skyscraper, our advertising art has been molded by similar factors. Newspaper and magazine space, as these media have reached the peak of the possible number of pages consistent with public acceptance, has come to be more valuable. Like the builders of the skyscrapers, the designers of advertising have concentrated their efforts toward a form of expression which will

usual or cleverly designed to catch the scanning eye; to be read it must possess the freshness and vitality necessary to tonic jaded nerves and minds, and it must be told in a way that sells the whole idea in a momentary glance.

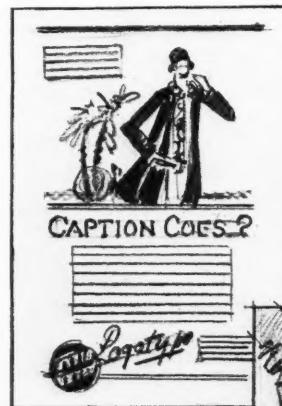
A primary requirement of the skyscraper is the elimination of waste space and the utilization of every square foot of area for a practical use. There are no ornaments in the interior—all the ornaments are on top, in the way of electric signs, or outside. The same principle is apparent in the design of modern advertisements—yet they have the appear-



The illustration on the left shows the old style of copy with a regular centered layout. The modern copy seen below contrasts favorably in various ways



The upper picture shows one figure, but the lower shows three and yet has just as much type matter. The modern design is strikingly illustrated here and its efficiency is shown



Drawing on left depicts the old style of copy and layout. The lower drawing is of exactly the same size, but the advantages are very clearly apparent



The drawing on the right shows the modern style of drawing and layout. The figure is brought into the foreground and the whole conception is therefore made much more effective

style to serve the business world in a characteristically effective way.

To arrive at some idea of what constitutes the form of modern art, look at the modern skyscraper. The purpose of the skyscraper is the largest possible amount of accommodation on a small area of ground. The business sections of big cities are necessarily restricted in

make their message most effective in the restricted space that is available.

Keen brains have analyzed the psychological reactions of the reading public to the various ways of telling a story. The old style of copy with its cumbersome masses of reading matter has been passed along. To be seen, the modern advertisement must be sufficiently un-

ance of being lighter and fresher than their predecessors of yesterday, though actually they carry a much fuller and more effective message. How is it done?

Brevity and simplicity are the governing factors influencing the design. The illustrations used are not real in the sense that they are exact copies of what they are meant to represent. To

do that would take much time, space, and effort. A subtler method is cultivated. The appeal is made to the imagination. The lions, tigers, motor cars, sea waves, and human pictures that appear have the contours of the imaginative creations of the nursery—but they are instantly recognized, and each one carries a calculated quality of appeal. It is the simplest form of expression known, and the simplest is necessarily briefest.

The modern newspaper page is divided up into a number of the standard sizes. The range of these sizes provides scope for originality and ingenuity on the part of the advertising designer. An advertisement that would appear strik-

ing in two columns might look insipid in six. The reverse is also true. The designer of advertising has to prepare his copy with a particular size as his conception, and make the most of it.

The illustrations shown in this article were specially drawn by Russell H. Rabjohn, president, Russell H. Rabjohn's Advertising Artists Agency, of Toronto. They illustrate very clearly the modern trend in advertising design and also give every opportunity for the student to judge the merits or demerits of the school they represent.

Two illustrations (first page) in this article show the difference between the old style of layout and the new in a par-

ticularly vivid manner. In the first the figure is brought up to full length and is displayed to greater advantage; the copy uses a narrower column and is easier to read, and the whole effect is dominating and compelling as compared with the plain style of layout used formerly.

In the second illustration the skyscraper advantages are still more strikingly shown. The particular style of the goods advertised needs plenty of illustrations to achieve the purpose. In the old layout there was only one, a representative picture, and a body of copy. In the new style three separate figures are shown. Each figure illustrates advantages of the underwear in different



A series of drawings made by Russell H. Rabjohn to illustrate the type of copy that can be used in making up newspaper layouts of standard sizes. In the first picture the motor car looms up from an imposing background. The second shows a powder puff, and a face with a smile. The third displays a pair of gloves against an outdoor background. The lower left shows a cake of soap on a wave. The two center illustrations show underwear displays. The circles are there to attract the eye. At the right is a straightforward piece of copy in which the eye is led down from the feathers to copy

positions. There is used even more type matter than in the old advertisement, yet it is exactly the same size and adds a modern, stylish effect to the whole layout. The brand trade-mark is displayed better in both of the new-style adver-

tisements than in the old. The purpose of the skyscraper fully justifies its spreading popularity, and the same may be expected of the modern style of advertising design.—From "The Canadian Printer and Publisher," Toronto.

The Life-History of a Machine

WE REPRODUCE on this page a reduced facsimile of a form approved by the Costing Committee, the use of which is very strongly recommended to every printer. It has been prepared in two different styles, but with identical matter.

Style A is for card-index use. It measures 8 by 5 inches and is printed on stout index boards in four distinct tints and white; tab cards, spaced five tabs to the 8 inches, are available.

Style A is suitable for medium-sized and large firms (one firm has already put 1,000 such cards into use). The five

tints may be used to represent different departments, sections, or types of machines, and may be subdivided by the tab cards; or tab cards may be used with one tint only; or subsections under tab cards could be formed by using the different tints for file cards.

Style B is for loose-leaf use. It measures 10 by 5 inches, and is suitably punched for binder. This style is not recommended for those concerns which have several departments.

The front side of the form calls for no explanation. The table on the upper part of the reverse is to be entered up

annually with the amount written off, and under "Present Value" is given the balance from year to year. To the amount under this latter heading should be added, as and when it occurs, any expense entailed by a thorough overhauling of the machine—this being looked upon as capital expenditure that will prolong the life of the machine and usually make it more efficient. The recording of ordinary repairs is provided for in the bottom table, and under the heading of "Repairs and Renewals" should also be entered the expense of re-covering the rollers.

It is urged that repairs executed by the firm's own engineers should be recorded by means of a time docket and extended at an hourly rate inclusive of suitable departmental and overhead expenses. Unless this is done it will not be possible to compare internal costs with those incurred outside. As a matter of fact, the engineers' department should be looked upon as a productive department selling service to other sections and debiting them accordingly.

Where motors are an integral part of the machine, or definitely affixed to the framework of the machine, it is suggested that they be added to the machine card. In all other cases a separate card should be made out for each motor. All kinds of machinery may be brought into these records, even to trucks.

Some concerns have machinery for which no purchase price is available, and others are unable to record the cost of a general overhauling done years ago. In these cases it is suggested that valuation figures might be used as a basis for the starting of the record.

The utility of this plant record will be obvious to every printer who can give it consideration, and its use will certainly make available for cost-finding and many other purposes much valuable information.—From "The Members' Circular," London, England.

"What Can We Do?"

"You say there is an answer to every question? Well, our errand-boy got to scuffling with another boy on the back platform of a street-car coming over the bridge, and dropped copy for 200-page catalog through trestlework into river. We are frantic. What can we do?"

Looking up weather reports, we find that the average temperature of his city for a week was 21 degrees, so we wire back: "River hard enough to walk on. Copy on the ice under bridge."—From "Spinal Columns."

PLANT RECORD		Department	Plant No.						
Type of Machine		Size	Motor No.						
Description		Maker's No.	Horse-Power						
Maker	Purchased from	Date							
Special Attachments :-		COST :	£ s. d.						
		Machine	- - -						
		Attachments	- - -						
		Freight	- - -						
		Erection	- - -						
		Total Cost - £							
No. of Rollers									
Maker's Guarantee :		Max. Running Speed per hour	Size of Bed	Size of Sheet	How Driven	Estimated Life	Rate of Depreciation		
		ins.	ins.	ins.	ins.	years	% per year.		
Revaluation : Year		£	:	Year	£	:	Year	£	:
Disposed of : Year		£	:		<input type="checkbox"/> Scrapped	<input type="checkbox"/> Sold for use	<input type="checkbox"/> Exchanged		

WRITTEN DOWN VALUE											
Year	Written off £ s. d.	Present Value £ s. d.	Year	Written off £ s. d.	Present Value £ s. d.	Year	Written off £ s. d.	Present Value £ s. d.			
REPAIRS AND RENEWALS											
Year	Nature of Repairs	* Cost £ s. d.	Year	Nature of Repairs	* Cost £ s. d.						

Face and reverse of a British card for recording important details of a printing machine's history. Printers in every country could benefit by use of this practical form

The Importance of Advertising Printing in the Average Printer's Business

By WALTER P. JOBSON

WE ALL know that our industry has at its command abundant resources in the way of costly automatic machinery. The better equipped plants have kept up with other industries on the production end. But equally important with production is marketing; selling at a profit. Has the industry kept pace with others in that respect?

The writer came into the business by way of the office, rather than the case or the press, and has always regarded type and machinery as a means to an end rather than the whole thing. This article is intended as a discussion of future prospects from a business rather than mechanical standpoint—the best way for the average printer to meet competition and keep his plant operating profitably. There are all kinds of printing plants, from the very small shop to the great specialty plants, but most of us would rank somewhere between—the plants which for the sake of brevity we will call the "average" printer.

Back in 1900 our plant did the same general class of work that most others did in those days. Most of our customers ordered letterheads, billheads, envelopes, shipping tags, and so on in quantities that seldom exceeded 5,000. Once in a while some of them bought a few envelope stuffers or handbills, but the first items made up the bulk of the business at that time.

In the years that have elapsed since then nearly all of these things have gone to the specialty houses. With special machinery and big production they can sell them at a price that would be ruinous to the average printer, and most of the large orders go to them. Only the small orders are left for the rest of the printers to fight over, and what a scramble there is for them! The lot of the printer who has to depend on this business, often taken away from his fellows solely on a price basis, is a pretty hard one. Business units every day are growing larger, or merging, tending to centralize their buying, and the field in any class of printing that can be standardized is constantly growing smaller.

However, during this period one class of business has developed to propor-

tions never dreamed of in the good old days of 1900—advertising literature! Aside from the specialty printers the best profits in the last decade have gone to the relatively few printers who have demonstrated ability to turn out really effective advertising literature, folders, booklets, broadsides, and so on. Also, to my mind, they have the best outlook.

Price competition should not worry them, because in advertising literature the competition consists more of ideas and ability—the printer who has only price to offer usually never gets anywhere—and there is as yet no "standardization and big production" bogey on the horizon. When you begin to standardize advertising literature, it loses its greatest degree of effectiveness.

What Do People Think of Your Establishment?

DO they think you are established in a back room up some dark alleyway, turning out work in the quickest and most ignorant way, taking work at someone else's price and gouging them when you get the opportunity? Or what do they think?

Have you ever invited them over to look at your plant, or are you ashamed to have them drop in because the view isn't very enjoyable?

Do your advertising matter, stationery, salesmen, plant, and office carry a businesslike appearance of dignity and efficiency?

Although very few of your customers may come into your establishment, you are mentally catalogued for whatever reaches them from your place of business.

The business of banks, insurance companies, and other industries is no more complicated or efficient than the printing business, nor do these businesses require any more ability, but we respect their importance by their appearance of dignity and solidity.

From the house-organ of the Rourke-Eno Paper Company, Hartford, Connecticut, which is edited by Charles J. Powers

The average printer who has followed to this point now says: "That all sounds very good, but how shall I go about it? Shall I start an advertising-service department in my plant?"

I have watched during the past several years the struggles of a number of "average" printers with their service departments, and the result has always been the same. Some pleasant young man with a good line of talk and a superficial knowledge of advertising sells his services to the harassed printer. He collects his generous salary for a longer or shorter period until the printer awakens to the fact that the service department is taking him farther into the hole every month. Then he departs to find another city and another printer where he can collect another salary.

My opinion is that the modern practice of advertising has become so complex that only a very few of the largest printing plants can afford to maintain the kind of organization that is needed. No one man can fully cover the whole field of survey, plan and copy, artwork, layout, mailing, etc. The "average" printer will do best to use the services of specialists in each line.

Design, layout, and styles in type and illustration are things which can be learned from books, but the trouble is that, by the time you have read the books and learned all the rules, somebody comes along and changes them. The best textbooks for these subjects are the advertising pages of the current magazines. Here you will see displayed the best efforts of not one but hundreds of layout men, artists, designers, and writers of advertisements. Here the question as to which type faces are most popular is easily answered.

One of the first steps for the printer who wants to learn advertising is to save carefully and file for reference every really good piece of direct mail that comes to his desk. He will build up a file full of hundreds of good ideas. Furthermore, the advertising of many of the prominent papermakers is designed especially to be helpful to printers and advertising men. There are hundreds of excellent illustrations that can be secured at just the cost of electrotypes,

saving much time and money over what would be required for a special design.

Every printer who desires to learn more about advertising ought to become a member of his local advertising club and attend regularly. He will make the acquaintance of advertising men, freelance artists, and copywriters, and will learn something about the other fellow's advertising problems and about advertising in general from the addresses delivered there from time to time.

Also he will learn the relative importance of printing to the average advertiser. It is only one detail (perhaps one of the most troublesome ones) in a series of struggles with copywriters, artwork, cuts, mailing lists, and so on. The printer who can offer helpful service and knowledge in the handling of these problems is the printer he is looking for.

The speaker at the advertising club who wants to get a good writeup in the press is the one who pounds the table and solemnly declares that "the daily newspaper is the only medium relied on by my company to reach the greatest number of consumers at the lowest cost." Now that statement probably is true in many cases, and you cannot blame the newspaper for playing it up for all that it is worth. But don't worry about the daily newspaper putting the printer out of business. Each has its own place in the well balanced advertising campaign. Some of the finest direct mail

I have ever seen has been issued by newspapers to sell their space to advertisers. Also, many space advertisers send out to the people who answer their ads beautiful booklets, printed in colors, in which their story is told and illustrated in a way not possible in the newspaper.

The only statement that makes me see red is that of the space solicitor who points to a beautiful piece of direct mail and says to the advertiser, "Don't waste your money on that kind of stuff—it gets thrown in the wastebasket." Perhaps it does; but what becomes of the daily newspaper after the subscriber has read it? Even the newest medium, radio, offers no threat to the printer. Millions of printed pieces are mailed to those writing letters to broadcasting stations.

After the printer has learned something about advertising the next step, and the most important one, is for him to do some really good direct-mail advertising for himself. I do not see how any printer can consistently go out and try to sell advertising to others unless he has shown faith in it by carrying on a persistent and regular campaign for his own business.

By the time the printer has carried on his own campaign for some months he will have learned by experience the fact that results cannot be expected too soon, nor without regularity and persistence. He will do well to impress this on his customers, for too many people embark

on direct-mail advertising without any well thought-out plan or arrangement for continuity. And when the printer is selling advertising, rather than just so many thousand printed copies, he will be held in some measure responsible if the campaign does not produce results.

It takes time and thought to build up an organization that is able to plan and produce a successful mail campaign, but, once the printer has shown that he can make good, the future of his business is well assured.

Advertising's Big Bill

A cool quarter billion was the price paid American newspapers by extensive advertisers during 1929. Newspapers, which, according to *Editor and Publisher*, are becoming more and more "vehicles for advertising," made a record in advertising income during the year. In return they delivered a safe, sane, constructive editorial policy of prosperity ballyhoo calculated to aid big advertisers to break down the consuming public's sales resistance.

The \$260,000,000 was paid only by national advertisers, a sum as large being contributed to publishers by local advertisers. The national advertising income represented a gain of \$30,000,000 over 1928, more than \$50,000 each being paid for space by 535 advertisers.

Autos, as usual, led the campaign to break down sales resistance. They spent \$80,000,000 and in return received flattering puffs written by themselves in special automobile sections of Sunday and daily papers. Consumers paid out \$32,000,000 to the big food companies, which was paid to newspapers for food advertisements to cultivate a preference for ABC trade marks over XYZ.

Tooth pastes, shaving creams, perfumes, and other drug-store sundries rang the bell to the tune of \$26,000,000, all to boost relative virtues of similarly overpriced goods. Health campaigns by cigaret companies and similar tobacco advertisements netted \$22,000,000 to publishers.—*Federated Press*.

Pleasing the Public

In the final analysis, the adoption of modern style by advertisers depends entirely upon public acceptance. The considerable toning down of advertising in the last six months is, to my mind, ample evidence that advertising creators are realizing that the public has not wholeheartedly been in sympathy with extreme modernism.—*Printers' Ink*.

MANUFACTURERS OF SUPER-STUFFY
LIVING ROOM FURNITURE, "MAGIC"
MATTRESSES, "COZY-DOZY" CHIL-
DREN'S MATTRESSES

INVEST IN REST
MEMBER BETTER BEDDING ALLIANCE
OF AMERICA

STANDARD
MATTRESS AND FURNITURE
INCORPORATED

MANUFACTURERS AND WHOLESALERS
OF BETTER CLASS FURNITURE

- 2368 KETTNER BOULEVARD
SAN DIEGO, CALIFORNIA
TELEPHONE, MAIN 2148

MANUFACTURERS OF COUCHES, BOX
SPRINGS, MATTRESSES AND UPHOL-
STERED FURNITURE

JOBBER IN BEDROOM AND DINING
ROOM FURNITURE

Distributors of BEDROOM, DINING ROOM
FURNITURE AND FLOOR COVERING

JOSEPH E. DRYER, Pres.

Manufacturers of LIVING ROOM FURNITURE,
MATTRESSES, BOXSPRINGS and CUSHIONS

STANDARD
MATTRESS AND FURNITURE, INC.

« MANUFACTURERS + WHOLESALERS + IMPORTERS
LICENSED MFRS. NACHMAN INNER SPRING MATTRESSES
2368 KETTNER BLVD., SAN DIEGO, CAL. - PHONE MAIN 2148 »

A movement having as its objective the dumping of old and graceless types such as are used in the letterhead at the top ought to be started, and at once. Everyone is, or should be, genuinely sick and tired of them. Work executed in such faces is not creditable to any printer or to his customers—as queer in its way as hoop skirts. In the resetting (below) H. D. Wissner, typographer for Frye & Smith, San Diego, California, has employed an up-to-date, 1930-model type, Kabel, and avoided tiresome conventionality in his layout, which is forceful and interesting. It would be improved if the lines were spaced out just a little and if the rules over the main display line had been omitted. However, vast improvement is disclosed

PHOTOENGRAVING

By STEPHEN HENRY HORGAN

Queries regarding process engraving, also suggestions and experiences of engravers and printers, are requested for this department. Replies cannot be made by mail

Printing Imitation Wood Grain

A simple way for imitating wood grain in printing ink, told on page 97 of the February issue, might be to take a piece of wood with a smooth surface and sandblast it lightly. The soft grain will be destroyed while the hard grain will be uninjured to any extent. Make a mold and stereotype cast from this sandblasted wood for a printing plate.—*Edward Stockenberg, Evanston, Illinois.*

A peculiarity of the sandblast method used on glass, for example, is that when a rubber stencil is laid over glass the hard glass is abraded while the elastic rubber stands the sand. Certain resinous pine woods have been rotted with acids, and when dry the softened portions were brushed off, leaving just the resinous grain to print from on the press. Many woods are stained with a "filler," after which they are used as copy to photoengrave from. This is a practical way to make a printing plate. Much depends on the kind of wood the grain of which it is desired to imitate on the press.

Cerographic, or Wax, Engraving

I have been looking for an article on wax engraving, and I see that Benjamin Schwartz has a good one telling its whole history in THE INLAND PRINTER for July. But what I want is a reliable formula for making the wax coating that goes on the silvered copper plate on which the engraving is done. And, also, what does he mean by the wax engraving being a positive and the finished electrotype a negative?—*"Photoengraver," Milwaukee.*

Formulas for cerographic engraving have been printed in this department. The one in use thirty-five years ago, found on page 73 of the issue for December, 1895, is as good as any to begin with. It is as follows: Four ounces of white beeswax, one-quarter ounce Venetian turpentine, and one ounce zinc oxid, are melted together in a glazed-ware teapot. When the copper plate is warm, on a perfectly level hot plate, this wax mixture is poured over it and spread with a comb until perfectly even, when it is allowed to cool. As to the words "positive" and "negative," they are frequently misused from the way photoengravers seem to understand them. The

electrotype is a relief plate, while the wax engraving is intaglio. What is most likely meant is that the wax engraving reads correctly, and that the electrotype is reversed, while the proof from it can be read correctly.

Photoengraving From Positives Instead of Negatives

Is it a new idea to make zinc etchings from positives instead of negatives? I think I have discovered a simple way of doing it, and wondered if you knew of anyone doing it before.—*J. A. Dorsey, San Francisco.*

Unfortunately I do know of its being done before. In 1881 I resigned a good position to carry out the invention of the Rev. Hannibal Goodwin, Newark, New Jersey, who later invented the celluloid roll film for cameras. His patent for working from the positives was No. 248,035, granted October 11, 1881. The method in practice could not compete with the present one of using a negative. It was invented later by Lumiere Brothers, Lyons, France, and has been patented many times since. The purpose of the invention was to substitute an acid-resisting image on the zinc in place of the albumin one, which after all proves satisfactory in practice.

Reproducing True-to-Scale Maps

I have a plan for drawing maps on a large scale which will depend for their reproduction, 36 by 42 inches, true to scale, on my finding a photographic method in which there will be no stretching, shrinking, or distortion in any part of the process. Hence negatives on paper or celluloid are out of the question, I believe. Can I have dry plates made that size? What would you advise me to do on this matter?—*"Cartographer," Canada.*

Write to the dry-plate manufacturers for the cost of dry plates. The present writer had experience in reproducing maps for the United States Government away back in the seventies. We used wet plates, and my advice would be to reproduce your maps on four 20 by 24 wet-plate negatives. They can be joined successfully when photoprinting on the zinc in the printing frame.

The True Pencil Reproduction in the August "I. P."

The very clever pencil reproduction in THE INLAND PRINTER for the month of August brought requests for information as to how it was made; if the process was new; how it was printed and at what speed, etc. The method is collotype, commonly called gelatin printing, because the printing surface is of gelatin. It is a planographic process similar to printing from stone, because moisture must be used to repel greasy ink where it is not wanted. The depth of color shown is due to rolling the gelatin four times with printing ink before the impression is taken. The method is well adapted to small editions and the effects closely resemble those obtained from a photograph. The Meriden Gravure Company has produced some fine work by collotype, which it calls Full-tone because it reproduces all the tones from pure highlights to solid blacks, as shown in the August frontispiece.

Photographing on Copper

We have had in use for a generation a method of getting a photo stain on zinc which is used as a guide when laying Ben Day tints and is also employed by color workers. Now C. J. Smithells, of the General Electric Research Laboratories, describes a method of getting a photo stain on copper and its alloys. The process is a simple one and can be employed for many purposes by photoengravers. His method is as follows:

Copper or brass is polished and then cleaned as in photoengraving and next dipped for ten seconds in a 10 per cent solution of copper chlorid or copper ammonium chlorid. A thin white film is formed on the surface. The copper is washed in running water, then rinsed in methylated spirit to toughen the film, and air-dried. The plate is now sensitive to light. On exposure for a few seconds under a line negative to an arc light, a print is secured in black lines on the copper. For contact prints from

ordinary continuous-tone negatives a longer exposure is required, depending on the intensity of the negative. The fixing of the image on the copper is done by washing in dilute salt or hypo solutions. The fixing reduces the intensity of the image so that overprinting in the first place is proper.

A Color Insert Never Surpassed

The present writer was pleased to read recently on page 494 of "Typographical Printing Surfaces," by Lucien Alphonse Legros and John Cameron Grant (Longmans, Green & Company, 1916), the following opinion on an insert in THE INLAND PRINTER that has probably never been surpassed in excellence of printing quality:

"In the November, 1913, number of THE INLAND PRINTER a very remarkable example of combined photographic and color printing portraiture is shown. Three-color-record negatives were procured simultaneously and instantaneously of the sitter, a wonderful feat of photography, by means of the special camera and the flashlight apparatus of the Polychromide Company of America. From these three-color-record negatives the Van Dyck Gravure Company of New York engraved photogravures (rotogravures) upon copper cylinders and printed off the 17,000 copies required for the edition of THE INLAND PRINTER, from whose pages the preceding lines have been summarized. The combination of instantaneous photography in colors and rotogravure in colors seems to be a consummation beyond which it would appear impossible for pictures in printing ink to go. To which has been said above the authors can only add their unstinted admiration of the beauty of achievement and workmanship in the specimen shown in the admirable trade journal to which reference is made."

Picture and News Over the Same Wire

The teletypesetter operates a typewriter and a typesetting machine over the same wire simultaneously; but a Scotch paper has pictures and news telegraphed from London over the same wire by the Siemens-Halke system. This system splits up the frequency range of picture-sending by filters into six channels, so that the picture goes over the wire in its own channel while the other channels may be used to send five messages simultaneously with the picture. The world progresses, and our means of communication keep pace with it.

THE INLAND PRINTER

Fred E. Ives Disapproves of Fine Etching

Our old friend Mr. Ives favors us with a pamphlet to show that he does not approve of the universal practice of "fine etching." Here are his words:

"A common fault in halftone negatives is too large a dot in the highlights, and if this dot is reduced in size by deeper etching the same deeper etching opens up the deeper shades and makes

Typography Which Sets Up an Ideal

YESTERDAY typography was a welter of fonts and fadoos; a hodgepodge of brummagem design and tinsel decoration, obeying no theme or code. Typography has emerged as an ordered and balanced thing with beauty, dignity, and vivid power to arrest and charm the eye. No advertising man truly worthy of a place in his profession would think of slighting either the mechanics or the esthetics of typography. It has done more than any single influence to lift advertising from flippancy and tub-thumping to a commanding and genuinely honored calling.

Text of advertisement published in recent issues of advertising magazines by the Advertising Typographers of America

them too light if they are not blocked out. If the highlight dot in the negative is sufficiently 'closed up,' then a single 'straight-etch' can be made to give satisfactory depth without opening up the middle shades, provided a sufficiently strong and pure iron-chlorid solution is used and swished vigorously in all directions over the plate. This result would not be obtained with a weak or contaminated iron-chlorid solution, and it is customary to use a fresh solution for each plate." In the plant of the Swan Electric Engraving Company, under Ives' direction, the etching was done by boys just out of school, who simply followed instructions, and no further work was done on the plates. Of course, the "fine-etcher wants to hold his job, but the 'king-pin' in halftone process should be the negative maker, and if he is highly competent he will save a lot of time and expense for his employers. In fact, the elimination of such 'fine etching' as

October, 1930

is now made necessary by imperfect understanding of the science of halftone negative making would save millions of dollars annually in the cost of production in this country alone."

Etching Brass Plates

We have a customer who orders deep-etched brass plates from stock negatives for decorative purposes. We use glue enamel and get satisfactory prints and a first etch, but as we proceed with the powdering and etching the results become unreliable. Some parts of the brass won't etch and then the enamel gets soft in places and comes off, thereby spoiling many plates. We employ iron chlorid, of full strength, to etch with. Our customer supplies the brass. It is interesting work, but unreliable. Can you give us any information to correct the difficulty?—"Engraver," Boston.

The present writer learned to etch brass before he did copper, and had all your difficulties. The trouble in the old days was largely due to improper mixing of the copper and zinc, when molten, to make the brass alloy. Since then they have improved the manufacture of brass sheets for etching as used in the thousands of name plates etched at present. See that you are supplied with that kind of brass. Use an etching machine that throws the strongest iron chlorid at the plate. Water softens the enamel; use it sparingly, and, when removing, blot it from the plate with damp chamois skin or with sheets of blotting paper.

London Newspapers "Bump" Their Halftones

We make newspaper halftones in the shop where I work, but when I show them the London newspapers with jolly good halftones they say they are better because they take so much time for everything over there; the paper and ink are better; slow printing, etc. I would like to show them what you say is the real reason.—"Britisher," New York City.

Better paper and ink, as well as slow printing, have much to do with the superiority of the London newspaper halftones. But the chief reason is that they "bump" their halftones. "Bumping" is their term for raising the deep shadows in the surface of the halftone and lowering the highlight areas, on the principle of the McKee method used by the Cottrell magazine presses. In the fewest words here is the procedure: A deep-etched and contrasty zinc halftone made by use of a fifty-five-line screen is first proved on several thicknesses of paper and turned over to a skilful overlay cutter. He cuts and pastes proper underlays on the back of the halftone. This is heated on the stereotypers' steam table and laid on a metal block on the bed of the "mangle," or roller matrix molding press, with a proper blanket over it. On

going through the press the highlight areas are lowered and the shadows are "bumped." When making up the form the "bumped" halftone is on a metal block which brings it a shade higher than the type. After molding, the back of the "mat" is rubbed with glass paper over the shadows, and strips of thin stereo blotter are pasted on the back of the highlights to hold them up under the pressure of the stereotype metal when casting. Every practical stereotyper will understand this description of work as seen by the writer in a London newspaper stereotyping room. It should be added that the art director selects only photographs best adapted for use.

Rotogravure Chronology From The Inland Printer

Nearly one hundred newspapers are using rotogravure supplements in the United States, and rotogravure in colors is accomplished. Its origin and history have been told best in THE INLAND PRINTER, so requests come here for dates as to its history. To save searching "I. P." files, here are the important dates that will be found there:

On May 31, 1841, Karl Klietsch, the inventor of photogravure and rotogravure, was born in Bohemia. In 1894, Klietsch went from Vienna to Lancaster, England, and perfected rotogravure. In 1895 the Rembrandt Intaglio Printing Company was formed in Lancaster. In 1905 the Van Dyck Gravure Company began in New York City. In December, 1910, THE INLAND PRINTER printed the first rotogravure insert in colors. In 1910, United States patents were granted to Charles W. Saalburg. In 1912, Dr. Mertens used the first newspaper rotogravure in the Easter issue of the *Freiburger Zeitung*; the National Cash Register Company, Dayton, installed a rotogravure press; the *Illustrated London News* began the use of rotogravure; the New York *Times* used it in a Christmas supplement. In 1914 the New York *Times* issued the first supplement printed on its own presses. In 1920 the *Cape News*, of Capetown, South Africa, began its use for supplements. In 1921 THE INLAND PRINTER printed a portrait in colors that startled the printing world. This was followed by inserts in colors in these issues: November, 1913; June, 1925; October, 1925; December, 1926; May, 1928; January, 1930, and February, 1930. In the issue of April, 1925, the "I. P." printed the first story of the life of Karl Klietsch. On November 16, 1926, Karl Klietsch passed away in Vienna.

NOTES ON OFFSET

Frederick W. Sears and the Highlight Halftones

Being asked for a comment on Gustav R. Mayer's article on "Offset Pencil Reproduction" used in THE INLAND PRINTER for August, I would state: It presents a good way to make highlight negatives for planographic printing. Mr. Mayer compliments me as his "old process friend, guide, and mentor," and for that reason I would like to correct this pupil, as well as other writers, on this overestimate of Frederick W. Sears as an inventor. Sears was granted United States Patent No. 859,342, dated July 9, 1907. He claimed the invention of photographing a continuous-tone negative and a screen together, thus getting a highlight-screen positive. A negative was made from this positive and then the photolithograph. He applied for his patent on May 5, 1904, so it took his patent three years to get through. One reason for the delay must have been that his alleged invention had been patented several times before. There is space here for reference to only one of those who anticipated Sears. In 1871, or thirty-six years before, W. A. Leggo was granted a patent on making "granulated negatives" in this way: "A copy is made of a negative photographed in contact with a screen, the two forming one object. . . . A granulated (or screen) negative is made by copying the positive described above, or by copying an ordinary positive in combination with a screen. These granulated negatives are employed in the production of impressions on paper in transfer ink for transference to stone." And Leggo used these "granulated negatives" in photolithography. Sears sued a large lithographic firm in New York City for infringement. The present writer knew Sears had no case, but his opinion was not asked. So "Brudder Rabbit he lay low," and Sears won. This is the first time I have put this bit of history on record.

Zinc or Aluminum for Planography

A query which looks and reads like a questionnaire sent to many addresses has been received concerning the advantages and disadvantages of the two metals aluminum and zinc in planographic printing. The answer might be somewhat similar to *Punch's* historical reply

to the question as to whether one should marry or remain single. *Punch* replied, "Don't." For special purposes and in the hands of some workmen one metal appears to have slight advantages over the other. Oxidation is the enemy of both. Acids or alkalies oxidize zinc. Aluminum is almost acidproof, while alkalies will oxidize it readily. For the old paper-transfer method zinc is the most receptive, but for the present usual custom of photoprinting one metal is just about as good as the other.

Given equal quality of grain the aluminum grain will stand up better under direct-to-paper printing, while with offset printing from rubber it does not make much difference which metal is used. Zinc is said by some printers to gain in color during the run, while the aluminum plate will gray the impression under similar conditions. Other printers claim that this rests entirely with the pressman. From the photomechanical viewpoint aluminum is preferable because it is the brighter metal, it photoprints quicker, and the image shows clearer on it. If this answer satisfies the questionnaire sender he is welcome.

Offset Printing Speeded Up

It is stated that the excellent offset illustrations in the *Australasian Pictorial* printed on a web offset press by W. T. Brown, manager of the offset engraving and printing departments of the Melbourne (Australia) *Argus*, are run off at times at a speed of 10,500 an hour. Some of the illustrated pages are in two and also three colors.

Offset Printing Without Damping Rollers

In looking over some back numbers of THE INLAND PRINTER I found that in March, 1929, page 98, you told of a British patent, No. 236,614, issued to W. P. Price for lithographic printing without using damping rollers. And in the February number you told how you saw printing done on both offset and typographic presses by this method without the use of damping rollers. Now this interests us lithographers very much. Can you tell what progress is being made in installing this process? Is it employed in the United States, and, if so, where?—Washington, D. C.

We cannot find that the method is being used in this country. Doing away with damping rollers was accomplished by damping the grained zinc, when starting up the press, with a rag or a

sponge wet with a solution of glycerin and certain chemical salts that draw moisture from the air and thus preventing the grained zinc from taking ink except where the lithographic type or image is. Inquiries were made regarding the progress the invention was making. It was said that in practice the inventor did just what he claimed, but the method was too sensitive to climatic changes. That is, on a damp day the chemicals would draw moisture from the air, but on a dry day "the air would draw the moisture from the chemicals." This would indicate that if this method is to be worked practically it must be used in an offset plant where the air is regulated so as always to have the same hygroscopic conditions, that is, have the same amount of moisture, somewhat similar to the damp atmosphere which is found best for collotype.

Inking Photolith Transfer Paper

We have an order to make hundreds of transfers from the old unreversed negatives of maps, plans, and line drawings. From your book we have learned how to make the photolith transfer paper, but there is a dispute between our photographer and transcriber as to whether the photolith prints should be inked up wet or dry. The photographer says that the exposed print should be soaked in water and inked while wet, but the transcriber holds that the paper should be inked while slightly damp. In both cases after inking the inked print is developed into a transfer by rubbing with a wad of wet cotton, when the ink comes away from the parts not hardened by the light getting through the negatives. We know you are an authority on photolith and wish you would inform us which of our men is right.—"Offset Printer," Brooklyn, New York.

Your men are both mistaken. They either learned their work in Europe or got the information from foreign books. The American way to ink and develop photolith transfers is to roll up a polished litho stone or sheet of zinc with an even coating of transfer ink chosen by transcriber. Place the photolith prints, neither wet nor dry, but slightly limp, face down on this inked stone; pull through the hand press, and then lift up the prints and turn them around; pull through the press once more so as to get an even coating of transfer ink. Wet the face of a thick plate glass with a little water, lay the inked prints back down on this glass, and with a very soft and wet Turkish sponge wash away the ink from between the lines. Wash the developed prints in running water to remove the bichromate, and hang up to dry, being careful to remove drops of water from the gelatin surface. When these developed prints are dry you should have perfect photolith transfers.

Making a Weekly's Small Ads Count

By D. CROMETT CLARK

MANY owners of weekly newspapers give little attention to the small advertisements coming from the tremendous mass of the common people, and variously called "want ads," "classifieds," "smalls," "shorts," etc. They look trivial, and in some cases are regarded as a bother rather than a source of income. The men who manage the metropolitan newspapers, however, eagerly seek that business, for it gives a good profit, and they have learned that the paper which has that small advertising has the attention of the people and can command good rates from advertisers who take large space.

Until about twenty-five years ago the *Advertiser*, of Norway, Maine, had been neglecting the small advertising, and accepted the forty or fifty cents a week from that source as a part of the miscellaneous receipts, like the sale of old metal. The astute owner, Fred W. Sanborn, realized that the city papers were getting a far heavier proportion of such business than were the country weeklies of his state, and decided to try to make an improvement. The rate of one cent a word was encouraging the people to make their advertisements too small, which was unfortunate, for the community was largely settled by Scotsmen, McWain having been the first white inhabitant of Oxford county, and McKeen and McAllister being the leading surnames as revealed by the census.

The first move was to decide on a new rate card for that business, and it was fixed at twenty-five cents for twenty-five or fewer words for one week, fifteen cents for the second week, and ten cents for each additional week; plus one cent the first week and one-fourth cent each additional week for every word more than the twenty-five. The next move was to solicit half a dozen small advertisements to start the new idea, and then they were bunched under a special heading, "Intelligence Column." It wasn't big, but it looked quite different from the previous plan of putting the occasional ad in the run of the paper wherever it would be a convenient filler in the advertising makeup.

This new department "caught on" from the start. It filled a public want. People with a Jersey heifer or a second-hand bedstead for sale found that they sold things if they advertised in the "Intelligence Column," and the price was reasonable. A woman wanting a bassi-

net, or a man looking for a job at cutting cord wood, both found it worth while. In a year and a half the new department had grown to more than a full column in the paper each week.

But a menace to it had appeared. Many city advertisers were using the column, and some of them were running advertisements of a hundred to two hundred words. The people whose patronage was sought were being crowded out by advertisers belonging outside the paper's territory. Mr. Sanborn applied the remedy: Every word over the twenty-five must be paid for at the rate of one cent for each insertion. It worked. The city fellow with a scheme took space in the display advertising rather than pay the new rate for the classified advertising space.

For more than twenty years the Norway *Advertiser* has averaged one classified advertisement for each fifty papers of actual circulation, and the income from this source, which once was less than fifty cents a week, usually exceeds ten dollars a week. That is not a huge sum, but it is all cash business, except a few ads that are run "tf" (till forbid). Only the holder of a regular account is allowed the "tf" privilege, so there is no extra expense for collections.

Most of the small ads run for two or three weeks. A recent number (that of June 20) contained forty-six small ads, showing that that business is slack at the season when the people of Oxford County are doing their planting, hoeing, and haying and do not want to attend to ads in the paper. One of those, from a dealer in used parts of Ford automobiles, has run forty-eight weeks according to the schedule marked, and one other from a poultry buyer is scheduled to run twenty-six weeks or six months. Ten of them are from dealers in various goods, but only four of the ten are from parties outside the paper's regular territory. The high price for words over the twenty-five is having the desired effect of keeping outside business ads out of the "Intelligence Column."

Once started, a department of small ads does not require any soliciting, as the people bring them in and pay cash in advance. Perhaps this business may be classed as a by-product, but it is a steady producer of revenue that amounts to a gratifying sum for a by-product. It may be that other publishers will want to make use of the suggestion.

THE OPEN FORUM

This department is devoted to a frank and free discussion of any topic of interest to the printing industry. Nothing is barred except personalities and sophistries. Obviously the editor will not shoulder the responsibility for any views advanced

How Can It Be Done?

DETROIT

To the Editor:

When a printer loses a job to a competitor he often says, "I don't see how it can be done!" The writer wants to call attention to some experiences he has been through in the mechanical line as perhaps explaining where differences in price might be found.

Here's a plant where the customer calls up the composing room and says that the copy is ready for his regular monthly price list, or publication, or church bulletin, or anything in the regular line of work. The foreman sends the errand boy after it and work immediately begins. The office is not bothered with any details until the job is ready.

Here is another example which we often see: The customer calls the office, and a young lady answers the call and tells the manager, who sends a service man or salesman after the copy; then it is returned to the manager, then goes to the superintendent and next to the mechanical departments. The job has gone through three hands before any work is commenced on it.

Would these two incidents make any difference in the price? Is it not possible to have too much service in a printshop, especially when all this handling must be paid for and adds no additional value to the job? Another point: All of this service help is more expensive than the mechanical help, and when work is slow the mechanical end is the place where they attempt to make ends meet.

The reader might say that the first illustration is all right for a small shop. Let us add that we are referring to a plant with about six compositors, ten presses, and a complete bindery, including ruling machines and sewing machines. We might also add that the heads of departments kept the time of the help in each department; no time clock was used. Now we more often see the latter, and additional office help is employed to keep track of the time.

The writer simply wants to inquire if many of these plants are not over-serviced, which is the cause of their prices being continually out of line.

GEORGE HOMER.

Printer and Engraver—or Artist

MINNEAPOLIS

To the Editor:

Enclosed are two covers which we would like to have you criticize. Please direct your criticism toward design and color rather than the actual job of printing. Our costs were suddenly restricted, and therefore the printing job of silver, as you will see, is not so good.

These covers represent an experiment. We formerly had an artist draw cover designs which ran into considerable money. These covers, including the plates, cost only about one-fifth as much as formerly.

I make up these layouts myself now, and would appreciate learning whether my efforts are in the right direction.

Very truly yours,
LAWRENCE DONLEY



Cover design on which the photoengraver worked from proofs of type matter instead of artwork, and the customer saved about 80 per cent on the cost of the work

Making Use of Opportunities

CINCINNATI

To the Editor:

Here is, I think, an idea for a good article for your magazine, which, if you like well enough, you may use. I am enclosing with this letter a copy of a book which we just issued, and which is the basis of the whole idea.

It seems to me that printers are not taking full advantage of the material which paper manufacturers are furnishing to them. The paper manufacturers are spending hundreds of thousands of dollars yearly in beautiful artwork and engravings, which in ever so many cases are available to printers for use in their own or in their customers' advertising. Here is an example of how I availed myself of the opportunity to use artwork for which the Beckett Paper Company of Hamilton, Ohio, had paid.

The Beckett company is issuing a series of folders showing effective cover designs which printers can secure in electrotype form at the mere cost of the electrotypes. One of these folders came to my desk when I was ready to lay out the enclosed radio book. It struck me as being very appropriate as a cover, and I saw possibilities of using some of the elements in the design as decorative material for the inside pages.

I asked the Beckett Paper Company to loan me the original artwork, from which I had the engraver make a new set of plates for the cover, slightly altering it to suit my purpose. I then had the engraver combine and eliminate some of the elements in the drawing, and the result was a very attractive decorative piece for the title page which certainly suggests an antenna.

Then for page 3 I had the engraver juggle some of the elements a little bit, and he produced a very handsome decorative piece for this page. On page 5 a little more juggling produced an attractive treatment. On page 8, again, a very effective spot was produced with a little more of the engraver's skill.



Cover and pages 1 and 3 of an effective booklet the artwork of which was borrowed from a paper house (see Braverman letter below). The cover, of middle-blue stock, was printed in bronze blue and silver, and decoration on other two pages was in lavender and black.

In the making of these plates not one penny was spent in altering any of the original artwork. All of this work was done by the engraver. Of course I gave him tracings of the elements exactly as they should be made, and he merely combined them as instructed.

Here is a book which to my way of thinking is very well done, and the decorative material is appropriate. In addition, all the decorative-material units are in harmony with each other. There are no incongruous elements.

L. A. BRAVERMAN.

AURORA, ILLINOIS

To the Editor:

I have read the article on "What Is an Average Day's Production for One of Your Advertising Compositors?" by Harvey A. Witt, on page 77 of the July, 1930, issue of THE INLAND PRINTER. I note in a paragraph at the beginning of the article that you invite anyone who has information bearing on this subject to comment on the same. On the first reading of the article it impressed me as of not much value to a composing-room executive as a guide to how many column inches a hand compositor should set an hour. But after reading it through several times I have come to the conclusion that, with such modifications as experience will indicate in the scheme used, the idea might be practical.

I am under the impression that the time given in the table includes only the time taken by a handman in setting ads. The time for the machine composition is not included in these figures.

Now, the writer happens to be working with a cost- and time-finding system in which four newspapers are included.

THE PROCTER & COLLIER CO.

Announces

A RADIO ADVERTISING
DEPARTMENT



Announcing a
RADIO ADVERTISING DEPARTMENT



THE PROCTER & COLLIER CO. of Cincinnati, Ohio, now makes available to the advertisers of this middle-west, the services of a complete department for the creation and production of radio broadcast advertising.

Not within the memory of the present generation of advertising men has a new advertising medium achieved such marked preference in a short time as has radio broadcasting. Starting at scratch only six years ago, radio broadcasting attracted a

volume of something over sixty million dollars from advertisers during 1929.

While fundamental advertising principles have not been violated by radio broadcasting, the method of its use and application has broken many fixed precedents of advertising practice. It has followed new lines, new channels of approach with which advertisers and agencies have not been familiar.

It has caused millions of people to buy merchandise without asking them to buy.

In order to see how our time compares with this scheme, I have converted the records of our system to conform as much as possible with Mr. Witt's idea. I have taken the figures of the one office in which I am directly employed, using the records of the month of May, as a good average month for us.

In this record is included only what is considered in the average composing room as "productive work," this referring to both the hand and machine composition and proofreading time.

I find that in this month we produced 43,413 inches of display advertising, including 161 inches of classified advertising, the time for which was as follows:

	Hours
Machine production	1,086.4
Hand composition	1,278.1
Hand composition—apprentices.....	256.7
Proofreading	341.7
Total	2,962.9
Errands	255.2
TOTAL HOURS	3,218.1

In the foregoing compilation we show 255.2 hours for errands, consisting of carrying proofs to the advertiser for his okay. We charge this to the composing room. This brings the actual time taken an inch to 4.45 minutes as the average time of production. I think it would be proper, however, to charge the errand-boy service to the advertising department of our organization, as this is a service that that department renders to its clients, and, it seems to me, is hardly chargeable to composition.

This is, as stated in the beginning, for productive work only. If the non-productive work is included, we set one column inch of advertising matter in the average time of 5.9 minutes. So these

figures, compared with those in the article appearing in THE INLAND PRINTER, show that Mr. Witt's figures are very high as the time required for one inch of composition. I have not compared the records of our other three offices with Mr. Witt's figures. However, I have access to all these records, and, should you see fit to correspond with me further on this subject, I would be willing to get their time an inch also.

If non-productive time is included in this estimate, we find that in the month of May we averaged one column inch of advertising produced in 5.9 minutes. We do not charge anything as productive that is not produced in our composing room. Ads furnished us in mat form or in plate form are not included.

We are enclosing a copy of our paper of May 23, which will give you an idea of the style of composition in the ads we carry. Our daily average for ads is approximately 3,000 inches. We think that we carry a greater percentage of small ads than most people do. If you are interested in any further information that we might be able to provide, we will gladly furnish it upon request.

GEORGE N. DIETERICH,
Assistant Manager,
The Aurora Beacon-News

The Ultra-dumb Foreman
DES MOINES, IOWA

To the Editor:

Believe it or not, the following actually occurred here several weeks ago. I had a layout of an ad for one of the locally published magazines, and decided to phone to see if the text type I had chosen were available on the linotype or monotype keyboard.

I asked for the composing room, and after a long wait got an answer. After I had been assured that "Yes, this is the composing room" I asked:

"Is Bookman on your machines?"

There was a pause, and then: "I don't know. There's a new man over there this morning, but I don't know what his name is."

J. L. RUEBEL.

In Regard to Copy-fitting Methods

NEW YORK CITY

To the Editor:

The article by W. J. Ladd on page 57 of your August issue will be interesting to many printers, but the method which he outlines is by no means original. This is the same method that is shown in the booklet entitled "A Simple and Accurate Method of Copy-fitting," issued by the Linotype company, and available to any printer on request. This booklet contains tables giving the number of characters in a line of any length from ten to forty-two picas for all sizes of Linotype faces in common use. There is a similar book of tables published by THE INLAND PRINTER, which gives the same information for many hand and monotype faces, as well as for Linotype faces. These tables greatly simplify the procedure outlined by Ladd.

F. T. DENMAN, Vice-President,
William H. Denney, Incorporated.

[Editor's Note.—The Ladd article was not printed as new material. Information on this subject is considered of sufficient value to justify the publishing of various articles along these lines from time to time. Mr. Denman's letter is most helpful in bringing the Linotype company's booklet to the attention of many printers who will be glad to take advantage of the opportunity to secure this printed assistance on the problem of copy-fitting.]

Why Not Sell Used Machinery in the Far East?

KOBE, JAPAN

To the Editor:

In your July issue you ask for solutions of this question, and therefore, despite my distance from you and the consequent length of time it takes for your very valued journal to reach us and this letter to arrive in your hands, I submit the following proposed solution for what it is worth:

Second-hand machinery disposed of locally must always inevitably compete with the establishments of other printers, and should therefore in my opinion be sold where this will not be the case. To this end I suggest that such machinery should be shipped abroad, and especially to the Far East—Japan, China, Straits Settlements, India, etc.—where,

A Simple and Accurate Method of COPY-FITTING

•TRADE LINOTYPE MARK•

Most methods of copy-fitting rely on an average number of words to the square inch, but variations in the character of copy and in the set width of different faces combine to make any such method inaccurate and deceptive.

The most accurate system is one based on character count and with the help of the convenient tables included on the following pages, this method will be found easy and rapid.

Number of Characters in Manuscript—Typewriters are so designed that each character receives the same space horizontally. On most typewriters there are ten characters to the inch. Multiply the average number of characters per line by the number of lines. EXAMPLE: A manuscript has an average of 64 characters to the line, 25 lines to the page, 10 pages: $64 \times 25 = 1600 \times 10$, 16,000 characters.

The short lines at the end of paragraphs can be counted as full lines because there will be similar short lines when it is set in type. EXCEPTION: If there is a large difference between the width of manuscript and width of type, say the manuscript averages 70 characters to the line and the type 30, this will not average out and some allowance should be made.

To Find Number of Lines of Type—Select your type-face, size, and length of line. Refer to the tables on the following pages for the average number of characters to the line. Spaces between words and punctuation points are counted as characters. Divide this into the number of characters in your manuscript. EXAMPLE: We will set the manuscript of the previous example in 10 point Bodoni Book 18 picas wide. Referring to the table we see that this will average 50 characters to the line. $16,000 \div 50 = 320$ lines.

To Find Depth in Picas—Multiply the number of lines by the fractional relation which

the body size bears to 12: i. e., 6 pt. = $\frac{1}{2}$; 8 pt. = $\frac{3}{4}$; 10 pt. = $\frac{5}{6}$; 12 pt. = 1; 14 pt. = $1\frac{1}{4}$; 18 pt. = $1\frac{1}{2}$. EXAMPLE: We are setting 320 lines of 10 point, $320 \times \frac{5}{6} = 266\frac{2}{3}$, or 266 picas, 8 points, which will be the depth of the column.

If Matter Is Leaded—Leading does not affect the number of lines but it does affect the depth in picas. Be careful to use body size instead of face size. 8 point, leaded 2 points, is on a 10 point body. EXAMPLE: If the manuscript is to be set in 10 point 2 point leaded it is on a 12 point body and will therefore be 320 picas deep.

Spacing—The tables are all based on close spacing which is always to be recommended not only for economy of space but for appearance. Caution the operator to fill his lines and to use extra thin space bands for the smaller sizes.

Length of Line—The ideal length of line is about 40 characters in any size. Lines of less than 30 or more than 50 characters should be avoided. EXAMPLE: The ideal measure for 10 point Benedictine would be 16 picas. It should never be set narrower than 12 picas nor wider than 20 picas.

Typing to Fit—If type-face, size and measure are determined in advance, the copy can be sent to the printer typed with the proper number of characters to the line so that the proof will run practically line for line with it. EXAMPLE: Type is to be set in 12 point Caslon Old Face 20 picas wide. Instruct typist to set typewriter for average line of 48 characters.

Setting Run-Arounds—Type to be set around cuts or in irregular shapes can be accurately charted by this method.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

SAN FRANCISCO CHICAGO NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO 2

Representatives in the Principal Cities of the World

September, 1930

912.51

SET IN CLOISTER AND CLOISTER BOLD

PRINTED IN U. S. A.

The first page of the Mergenthaler copy-fitting booklet to which Mr. Denman refers

Width in Picas	1	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
6 Point	3.95	40	48	56	64	72	80	88	96	104	112	120	128	136	144	152	160	168
7 Point	3.6	36	43	50	57	64	72	79	87	94	101	108	115	122	129	136	144	151
8 Point	3.2	32	39	46	52	58	64	71	78	84	90	96	103	110	116	122	128	134
9 Point	2.9	29	35	41	46	52	58	64	70	75	81	87	93	99	104	110	116	122
10 Point	2.75	28	33	39	44	50	56	61	67	72	78	84	89	95	100	106	112	116
12 Point	2.5	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105
14 Point	2.25	23	27	32	36	41	46	50	55	59	64	69	73	78	82	87	92	95
18 Point	1.85	19	22	26	30	34	38	41	45	49	53	57	60	64	68	72	76	78
18 Point Italic	1.85	19	22	26	30	34	38	41	45	49	53	57	60	64	68	72	76	78
24 Point	1.5	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63
24 Point Italic	1.45	15	17	20	23	26	29	32	35	38	41	44	47	50	53	56	58	61
30 Point	1.2	12	14	16	19	21	24	26	28	31	34	36	38	41	43	45	48	50
30 Point Italic	1.2	12	14	16	19	21	24	26	28	31	34	36	38	41	43	45	48	50

The Bodoni Book character-count table from the Mergenthaler booklet

moreover, there is a demand for such machinery provided this demand is cultivated in the proper manner.

But the machinery must be such as will give certain value for the price demanded. Smaller printers in the East

could easily use much of the machinery which it is uneconomical to use in the United States, owing to the different conditions which exist, especially as regards the costs of labor, the small runs required, and so on.

I do not doubt that, spread over the whole of the Far East, there are many hundreds who would readily purchase almost any class of plant which it is desired to dispose of *provided they could be assured that it is in sound, usable condition.* It is a first essential that buyers should have confidence in the parties selling the machinery. Very likely arrangements could be made with certain merchant firms for this purpose, but a

much better method would be for an organization to be formed with a branch or agencies in the East where the buyers could see the machines in stock and have these explained and exhibited. There is little doubt that this would be a very simple solution of the question.

At the same time it must not be forgotten that printing establishments exist in the Far East that will vie with any in the United States, but most usually

these are not commercial-printing plants but those of government departments, or the large newspapers with immense circulation, as for instance those in (to mention only Japan) Kobe, Osaka, and Tokyo. Consequently the same point of local competition against new machinery will hardly arise out here or elsewhere in the Far East.

A. EDWARDS, Manager,
Japan Monthly Publishing Company.

Typographic Scoreboard for October

Subject: September 15 issue of *Vogue*

115 Half- and Full-Page Advertisements

Type Faces Employed

Garamond (T*).....	20
Light, 16; Bold, 4	
Futura (M**)	16
Regular and Bold, 14; Light, 2	
Bodoni	15
Regular (M), 10; Bold (M), 3;	
Book (T), 2	
Kabel Light (M).....	9
Caslon Old Style (T).....	8
Bernhard (M).....	8
Light, 6; Bold, 1; Cursive, 1	
Eve (M).....	4
Bold, 2; Light, 2	
Vogue (M).....	3
Lutetia (T).....	3
Metropolis (M).....	3
Cloister Old Style (T).....	3
Nicolas Cochin (M).....	3
Astree (M).....	2
Kennerley (T).....	2
Parisian (M).....	1
Sterling (T).....	1
Caslon Antique (T).....	1
Goudy Old Style (T).....	1
Century Old Style (T).....	1
Monotype Cochin (M).....	1
Cooper Oldstyle (T).....	1
Franklin Gothic (M).....	1
Century Expanded (T).....	1
Unidentified (T).....	2

*T—traditional; **M—modernistic

Ads set in traditional types.... 46
Ads set in modernistic types... 64

Of the forty-six ads credited to traditional type faces the display of eight was in faces considered as modernistic. Inversely, the display of one ad credited to modern type was in a traditional face.

NOTE: In addition three of the advertisements, of which two would be rated traditional, were hand-lettered. Also con-

sidered in the tabulations which follow are two advertisements each set in three or more mixed styles such as to make a proper classification in the above-given tabulation entirely impossible.

Weight of Type

Ads set in light-face.....	64
Ads set in bold-face.....	39
Ads set in medium-face.....	7
(Three hand-lettered advertisements and two referred to in the preceding note as being set in mixtures of three or more faces, none of which dominates, were not considered in this group.)	

Style of Layout

Conventional	81
Moderately modernistic.....	23
Pronouncedly modernistic....	11

Illustrations

Conventional	58
Moderately modernistic.....	37
Pronouncedly modernistic....	16

(There were no illustrations in four of the advertisements.)

General Effect (all-inclusive)

Conventional	47
Moderately modernistic.....	47
Pronouncedly modernistic....	21

While the five faces leading in this analysis are the same as led in the preceding checkup on *Vogue* (July Scoreboard), all have different positions. Futura, Bodoni, and Caslon have dropped from rank 1, 2, and 3 to 2, 3, and 5 respectively. Kabel has moved up a notch to 4, while Garamond has hurdled three places and ranks first. While always in the front rank, Garamond has been rather inconsistent in *Vogue*, as the change noted above indicates, but at that not as much so as Cas-

lon. In the issue analyzed in the July Scoreboard the former was used for 13 per cent of the advertisements, whereas it has been used for 17½ per cent of the ads in the one here considered. Caslon meanwhile has dropped from a little more than 14 down to 7 per cent, but if history repeats itself Caslon will be up a notch or two when *Vogue* is again covered in our January issue.

Collectively the sans serifs have been used for 25 per cent of the advertisements in the issue of *Vogue* checked for this and the July Scoreboard. As between the same two checkups Bodoni is shown to have suffered a drop in use from 15½ to 13 per cent. Unlike Caslon and Garamond, however, Bodoni seems to have lost the power to come back. The second preceding analysis indicated a stalemate and the one before that a loss. It seems plain that Bodoni, in the bolder versions at least, is on the way out.

The five styles named above were used for 60 per cent of the advertisements in the issue here considered, and for 66 per cent of those in the issue analyzed in July. Indicative of the greater variety of types to be found in the advertisements of *Vogue* is the fact that the same percentage of those in *The Saturday Evening Post* have been set consistently in three of these faces —Bodoni, Caslon, and Garamond. Sans serifs have been prominent in *Vogue* advertising for a relatively long time, but it is only in recent issues of the *Post* that they have been factors of any consequence at all.

How a Layout Desk Was Made a Profitable Feature of a Small Printing Plant

By EDGAR SHERMAN

THE LAYOUT desk in the average country printing office usually isn't—more's the pity. Whether the average owner of the average small printing office is opposed to such "tomfoolery" or is simply uneducated to the time-and-labor-saving possibilities of the layout, even in a simple and crude form, I have never been able to discover. It is nevertheless a fact that even in this day and age when every trade magazine and practically every piece of trade literature the printer receives, large or small, is a triumph of the layout desk—a vindication of the "pencil printers" so scorned by practical compositors only a decade ago—there are still hundreds of large and small shops where the printer is handed copy, oftentimes undecipherable manuscript, and told to "Set 'er up."

I have even in late years run across work tickets with the notations "Nice job" and "Cheap job" printed on them, one or the other being checked for the printer's guidance. Once, only a few hundred miles east of the little New Mexico town where I am writing this, I was handed a work ticket with all the type available in the shop listed on its face—an italic, Old English, Cheltenham; altogether some dozen or more faces—and those (or that one) to be used in setting the order were checked by the proprietor or solicitor.

I have often wondered what would have happened had I exercised my artistic temperament and set gothic work in roman, or vice versa. But I did not stay long enough to find out, and when I left the "old man" asked me why it was he could never keep a printer. I might have told him that there came a time in every printer's life when the urge to use roman was irresistible in the face of each work ticket marked gothic. But I didn't think of that snappy comeback until a day or so later while basking in the Texas sunshine on a pile of the Rock Island railroad's ballast waiting for a west-bound freight. But maybe he will read this and learn.

Come to think of it, however, he will not. He did not subscribe to *THE INLAND PRINTER* nor any other trade journal, and the only way I could keep up

Simple layouts save compositors' time and produce better results for the customer. Perhaps you can use this layout-desk plan in your shop

with the paper-house literature was to dig it (unopened) from the waste-paper box before the boy built the fires.

This is not a symposium on layout desks that might have been, however. Neither is it an argument for the "essentialness" of a layout of some sort, nor a technical discussion of layout practices. It is simply a rough description of a small shop's layout system that not only saved the printer's time and temper, but actually, without being particularly devoted to that purpose, created an astonishing amount of business where as a general rule business wasn't to be had.

The desk was one end of a bindery table. The equipment was a pair of scissors, a jar of paste, a half-dozen pencils and colored crayons, a pica rule, copies of *THE INLAND PRINTER* and other trade journals, and every piece of trade literature that came into the shop. The ideas that originated at the desk were usually borrowed—possibly "adapted" would be the better word. And the "layout man" was a girl who gave up stenography to become a machine operator and decided that her real calling was "designing," as she termed it.

My predecessor as foreman in that printshop—a title dignifying the duties of a combination operator, compositor, pressman, and boss of an as impudent, question-asking, in-the-way-when-not-wanted-and-gone-when-needed boy as I have ever encountered melting metal and spoiling stock learning to feed the press—had devised the layout method used by the girl and gone to considerable trouble in assembling the material with which she worked. But the results were worth the trouble taken.

The shop had a good line of faces on the machine and was well equipped with the usual assortment of Goudy and Caslon, ornaments, brass rule, and foundry and machine borders. Press proofs of all the ornaments, initial letters, foundry and machine borders, and type faces, arranged in common word groups in all sizes, had been painstakingly made, and

the layout desk was well supplied with them. The girl in charge of the work had been capably instructed in at least the rudiments of the printers' measurements, knew type sizes with some degree of accuracy, and had an "eye" for balance and an "instinct" for display and for type and border association.

In order to facilitate choice of a type size for the body of booklets, envelope stuffers, and work of similar nature, a paragraph of one hundred words had been set several different times, in varying measure from thirteen to thirty ems, using each of the machine faces. By pasting a page of her dummy with these proofs the "designer" came within a line or two of fitting the copy to the job almost every time, which is about as accurate figuring as is done by some layout men who use the most complicated and costly computing scales.

Proofs of all the miscellaneous electros that accumulate around a shop were also taken, and a place had been provided for storing the electros so that they could be found by referring to the proof. Many of these electros furnished unique and often remarkably suitable panel borders, marginal ornaments, and sometimes illustrations; and frequently a swash-character initial by a little ingenious use of saw and router.

Every trade magazine and every sample of sales literature that came into the shop found its way into the hands of the young lady in charge of the layout desk, and while most of her ideas originated from such sources her adaptations were remarkably skilful and productive of new business. Most of the business came in at a better price, and with a larger profit, than that usually obtained.

Naturally, elaborate layouts couldn't be expected, and they were not called for. The work was remarkably accurate, however, and there was no indecision as to exactly what the customer wanted. Panels or page borders were laid out to pica measurement and in exact position desired on the sheet or page. The rule or border to be used was indicated by a strip cut from one of the proof sheets and pasted in position. If the rule was to be mitered a diagonal line through the corner where the strips joined, usually

the upper left corner, left no room for doubt. If the border wanted was a combination of border strips and "dingbats" the exact combination was shown in a similarly simple manner.

To a large extent all booklets, programs, folders, etc., were made up in dummy form and the dummy submitted for the customer's approval before the price was quoted or the work sent to the composing room. Having ready access to the stock cabinet, the girl naturally selected a sheet and folded it to eights or sixteens or twenty-fours when making up the dummy and odd numbers of pages and waste in cutting stock were automatically eliminated.

Manuscript copy was typewritten by the layout girl, and, if any doubt arose as to spelling of names or any ambiguity in copy was noticed in transcribing, the matter was called to the attention of the customer before the type was set and work made up and ready for the press.

Color in a piece of work was indicated by color in the copy. A red ring around an initial or paragraph or outstanding word indicated the use of a contrasting color. Sometimes the ringing was done in blue or green to indicate those colors, but usually red sufficed to show the contrast, and the color wanted was indicated in margin or on work envelope.

Two faces on the machine were fonted with italic and small caps. The other face was roman with bold. It was understood that everything set on the machine was set in roman, or light face, unless marked otherwise, and the marks were very simple. Eight-point, underlined, was to be set in bold face; if underlined twice, it was to be set in bold-face caps. Roman caps were indicated by words being written in all caps in the copy. One underline in fourteen- or eighteen-point composition indicated the italic of those faces. Two underlines indicated small caps. All-cap italic was shown by ringing and writing in the margin until I convinced the "designer" that words in all-cap italic were not good practice.

In addition to copy layout the young woman did practically all of the proofreading, the ordinary run of bindery work, helped with the bookkeeping, and answered the telephone. She was paid eighteen dollars a week for her work.

Unfortunately, there was no cost system in the shop, so accurate figures cannot be given on the saving of time in the shop effected by this simple layout system, but speaking from practical experience I can say that I did easily twice as much productive work, and turned out better work more quickly, in that

shop than in any plant I have worked in for many years. I have an idea that the hour cost in the composing room was considerably lower than that advocated by the most lenient cost accountants.

Without the aid of the good copy, definite instructions, and general idea of the work wanted as furnished by that crude layout system I am confident another compositor would have been required to produce the actual work done. And at that I am giving the layout desk

no credit at all for catching many of the impossible-to-avoid mistakes and creating new business and good will.

Perhaps you cannot secure any such capable person as the girl I have described, without paying too high a salary. That doesn't nullify the fact that preparation of simple layouts can be made a money-saving and business-getting feature of your plant. If the idea looks good to you, the details of the plan may work out better than you expect.

Is the Tryon *Bulletin* the World's Smallest Regular Daily Newspaper?

By JOHN SCHWENDER

TRYON, North Carolina, claims to have the smallest daily newspaper in the world. Its size is no larger than a small handbill. It is published every day except on Sunday, and it is called the Tryon *Daily Bulletin*. The first issue of this tiny paper made its appearance on January 31, 1928.

Before the shop was able to afford electricity, the first issues were printed

Entered as second-class mail matter August 20, 1928, at the Post Office at Tryon, N. C. Under the Act of Congress, March 3, 1879.	
lc The Tryon Daily Bulletin 1c	
Vol. 3	TRYON, N. C., THURSDAY, MARCH 15, 1930. No. 36
Rotary at Mimosa Friday	
The Rotary club will meet Friday at 1 p.m. at Mimosa Inn. Major Sharp will give his second series of talks on "American Colonial Possessions".	
Kiwanis Enjoy Fine Program	
One of the best programs of a joint Kiwanis meeting was held Tuesday night at the Columbus hotel when Forest City and Rutherfordton joined Tryon in a union meeting of fun and fellowship. An excellent meal, Columbus members furnished the Ritchie Bandring string band which rendered delightful music. Rutherfordton presented some good stunts that shook the rafters with laughter. Forest City's contribution was a short talk by Mr. Clark who spoke on "No man liveth to himself" and an expert office record by Secretary W. L. Brown. A potato eating contest staged between Editor Price and Mr. J. T. Harris resulted in victory for Mr. Harris. Other talks were given by Mr. Tom Egerton, Past President; Mr. Price; James C. Lynch; F. W. Blanton and Mr. John Landers of Lumberton, South Carolina. The two little Keeter twins of Rutherfordton sang several delightful songs. Dr. Clark gave the welcome address and President H. H. Duggett of Forest City responded.	
Mr. Pink Egerton Dead	
Mr. J.P. "Pink" Egerton of Mill Spring Route one died today at 12:30 and will be buried at Rock Springs church Friday at 3 p.m. Surviving him are one brother, Mr. Tom Egerton and numerous other relatives. He was a well-known farmer and had many friends throughout White Oak.	
P.T.A. Meets Monday	
Tryon P.T.A. meets Monday with Mrs. Chas. Maderia as chief speaker.	
Arrested For Housebreaking	
Officers J.M. Early and Mark Ballew report the finding of some stolen goods from the houses of Dr. Bell and Dr. Hunter on Hogback Mt. Orville Price, age 19, was arrested. Two others escaped.	
Firemen Meet Tonight	

This newspaper is published daily at Tryon, North Carolina, and is believed to be the smallest newspaper in the United States

on a foot-power press. "These," Seth Vining, the publisher, tells us, "were printed in typewriter type, on 20-pound white bond." Starting with little or no capital, the paper was expected to last only a week, but to his surprise, at the end of that time, it went over greater than he ever dreamed and is today on a

paying basis. At one time in its early stages it was necessary to complete the run on yellow second sheets. The paper is now printed on regular newsprint stock and the type is the latest employed in our modern newspapers. It is all set by hand, by school boys trained by the publisher, Mr. Vining.

Within a few days after the establishment of the *Bulletin*, advertising came in voluntarily and the number of pages had to be increased, now often running into eight pages a single issue. It carries the majority of legal advertising of the county, as well as political advertising. While most of its advertising is of a local nature, foreign copy is now coming in from the larger cities. The rates are 30 cents an inch, and \$4.50 a page of about 4½ by 7½ inches.

The news carried in the *Bulletin* is purely local, dealing with the social activities, business, church, and political events of Tryon, the material being of interest to the communities it serves. One interesting feature about the paper is that it does not print jokes and stories, but real clean, wholesome news of interest to the local residents. In many instances news is printed at a sacrifice in advertising. The weather report is received by telegraph.

Some of the earlier issues were free and their distribution was by carrier to the various communities. The demand for the paper was soon so great in the towns and rural districts that it led to application for the second-class mailing privileges. Its subscription rates are one cent a copy, \$1.50 a year in Polk county, \$2.00 in North and South Carolina, and \$3.00 elsewhere. Its circulation is 700 paid and it goes to all sections of the county, and to seventeen states. Some copies find their way to Europe and also even to South America.

NEWSPAPER WORK

By G. L. CASWELL

Publishers desiring criticism of their papers or mention of rate cards, carrier systems, subscription plans, etc., are urged to write Mr. Caswell in care of this magazine. Newspapers are not criticized by letter

Minnesota Newspaper Gag Law Assailed

The assault continues upon the Minnesota law which gives a judge of any district court the power to order the abatement of any newspaper which evidence proves is scandalous, libelous, or defamatory in its nature. This law, enacted by a Minnesota legislature, has been invoked twice, we believe. Publishers of Minnesota with whom we have talked regarding this matter have generally agreed that the publications thus suppressed were inimical to the public good. Some of them have also agreed that the law should be amended to make it impossible to invoke the act against any legitimate publication by providing that not one judge, but three, should be required to render a decision in any case brought under the law. Other prominent Minnesota publishers have privately reported to us that they believe the law is wrong, that it is radical legislation, and that it may sometime be invoked against the interests of the people and of the newspapers generally.

Recently S. M. Williams, editor-in-chief of the St. Paul *Dispatch* and *Pioneer-Press*, made an address on the subject at a Minnesota editors' short course, in which he laid down four propositions that in his judgment stand against this law. He commented as follows:

"I intend to confine myself to the public interest in this law, even more than its effect on the press and editors.

"My first proposition is that there should be trial by jury in all cases involving rights of the press.

"My second proposition is that penalties of the law should be laid upon the individual and not upon property.

"My third point is that indifference of the public to an invasion of liberties is dangerous for future welfare.

"My fourth and final point is that the State of Minnesota, in maintaining her broad spirit of liberty and justice always evidenced in the past by her peo-

ple, should repeal voluntarily this one arbitrary, autocratic, undemocratic law on its statute books."

It will be remembered also that Col. Robert R. McCormick of the Chicago *Tribune* has taken up the battle against this law, and that he proposes to see it finished in the United States Supreme Court if it is not repealed by the Minnesota legislature. Colonel McCormick's contention is that, however it may have been directed at the suppression of certain undesirable publications, the law is nevertheless a menace to freedom of the press, and may be an entering wedge to disrupt the time-honored rule of free expression so long as it is not libelous.

In libel actions it is always left to a jury to base its decision upon the facts as to whether a statement made by a person or a newspaper is libelous or not. Taking away that right, it is contended, is not American and not in the interests of genuine free government.

-[A COPY IDEA]-

Is Your Advertising Representative?

NEATLY arranged and properly planned, your mailed advertising can get interested attention when your salesmen fail to get an interview. Just as a business firm is judged by the type of salesmen that represent it, so too it is judged by the type and character of the printing it sends out to get business. Quality printing costs very little more than inferior printing, and yet the difference in results (*sales*) produced is many times greater.

Cover page advertisement from one of the most interesting of printers' house-organs, *The Ink Spot* of M. P. Basso & Company, a New York City printing concern

Think of That Subscriber Now

We have before us the experience of a publisher of a good weekly paper whose list has dropped from 3,000 to 2,200, despite solicitors and expiration notices.

But, what sort of notices? Just one notice was used, and that was the arbitrary and cold-blooded notice that the subscriber's paid-up time on the paper would expire the following month! And if he did not renew it the paper was summarily stopped. In that case the subscriber is very likely gone, not to return. For his feelings have been hurt and his pride injured, as he has good credit at the stores and cash in the bank.

There is psychology in this matter of writing letters or notices to subscribers or to anybody with whom you are doing business. And one phase of it is that human nature must be taken into account and that the pride and self-respect of the individual must not be trampled on.

This weekly publisher has given his readers a mighty fine paper, but he has not used strong methods of selling it. He has utilized a cash-in-advance system, which is wholly justified from a business standpoint, but is ruinous from a psychological standpoint as he operated it. Subscribers have often been offended when they have received a short and cold statement of the fact that their subscription time will expire in ten days, and that unless they pay before the time has expired the paper will no longer be delivered to their address.

Visualize a subscriber, on getting in from the field at the dinner hour, washing and sitting down for a little rest. He is handed the mail, which has in it this notice of his newspaper account. His reaction must first be one of resentment that he cannot be given time to call and pay at the newspaper office, when he is given credit at other places. He values the paper and wants it, but the notice he has received arouses a spirit of independence in his makeup and he resolves to see what the publisher will do.

Now if that man should receive a second notice, calling his attention to the first one, and stating that the publisher values his subscription and his patronage, and expressing a friendly message to him to please call at the office and see about his subscription, he would not feel antagonistic about it. He would say to himself that he must do that the first time he is in town. But he doesn't get time to attend to it; and then, if ever, he should receive a third notice couched in the most practical terms possible.

What would you say in such a case? Here is a man worth thousands of dollars—a busy man working a farm and raising a family. He has plenty of things to attend to, but here is one thing he has forgotten. Now it is up to him either to renew his subscription or be lost to the newspaper until someone gets him back on the list once more.

We know that in 50 per cent of the instances where subscriptions are discontinued on the day they have expired the subscriber appreciates the business side of the proposition, and does not resent the methods used to require him to renew his order for the paper. Most of them gradually become educated to such a policy. But there are the 30 or 40 per cent who do not fall in with the big idea of renewing subscriptions when they are due. And these are the ones who keep up a list and make it standard all the time.

Now, a suggestion is offered by one of the great farm publications the system of which includes a nice form letter—but looking like a personal one—to each subscriber. It expresses a doubt that the first notice of expiration ever reached the subscriber; but that, if it did reach him, he just figured that he had two weeks more in which to renew, and then he just forgot it—what an easy thing to do! As a result the time of the subscription is up; it expires with this week's issue of the publication.

But still there is time to renew and not miss a single number of the paper, and thus prevent the family's disappointment over not getting the news of the locality and the advertisements that they all love to read. "Now don't put it off this time. Tend to it now while you are thinking about it, for the reading table will look as if something is missing without this paper on it. And you may be sure there is always a place in our office and on our subscription list for your name. Fill in the blank sent with this notice and a check for the sum, dated as you see fit, and the good old paper will continue to appear in your

home for your information and entertainment," and so on.

Some folder or other enclosure giving some boosting dope on the paper itself and what it has done or is going to do in the future, and an invitation to the family to see that the office receives any news of consequence that its members may know, are included in the letter.

The big idea is to give some serious thought to one of the biggest ends of the publishing business—not allowing neglect and the saving of five cents to rob the office of a subscriber whose worth to the paper is from five to ten dollars both directly and indirectly.

Troubles With Stereotyping From Mats

Evidently the item in the September issue of THE INLAND PRINTER which we headed "Another Word on Casting From Mats" was very widely read, as so many publishers and printers are interested in that subject.

J. D. Page, of the Tribune-Republican Publishing Company, Greeley, Colorado, quotes the paragraph regarding the proper drying of the mats and says it is "ridiculous," "misleading," etc., because, forsooth, a large percentage of the mats his firm gets "are made with one sheet of tissue, and the paste under this is so lumpy that practically without exception on surfaces calculated to cast smooth you can feel chunks of paste as large as pinheads."

We took this problem right back to the matmaker whom we quoted in the article mentioned. He stated that it is entirely possible that some mats have paste lumps on them. Matmakers use gum arabic for paste, and, unless they keep it fresh and clean, lumps may get into it. Usually, says the matmaker, you can feel these little lumps on the back of a mat and can rub or scrape them off. If they are on the face of the mat of course they are a bad thing.

As Mr. Page says, the advertiser who lets a contract for the producing of his mats should maintain a check on the product to see that he is getting what he pays for. Faults of the kind mentioned are hardly to be charged against the casting box nor the man operating it; but it is these latter faults for which we are seeking attention and suggesting the remedy.

From Leslie B. Paddock, of the Barrington (Ill.) *Review*, comes this constructive comment:

You give some good advice about stereotyping in the September issue of THE INLAND

PRINTER; but what you do not tell us is how to make bent and warped mats flatten out. We keep our metal as nearly at the right temperature as possible without a thermometer, heat our casting box and bearers, and bake our mats. Still we sometimes get poor casts. We rarely have trouble with a blistered mat, however. What we get is low spots where a warped mat did not flatten out. We do not make the mistake, either, of failing to back up large open places in the mat.

We have sent mats from which we could not secure a level cast to a trade stereotyper and obtained perfect plates. We are wondering if they do not use a box which has some way to force the metal into the casting space, and if such is obtainable for country shops.

Advertisers who complain of poor results from the mats they send should be told to see that more care is taken in making and packing their mats. We frequently receive mats that have only a thin cardboard in the package as a stiffener. Others are cut apart from a sheet of mats so carelessly that there is little or no bearer surface left on one or more sides.

National advertisers must remember that stereotyping is relatively new in smaller country shops. Country newspapers are anxious to coöperate, however, because they know that substitution of mats for plates means more national advertising. And advertisers should coöperate to the extent of seeing that the mats they send out are perfect.

When we took this problem to the matmaker also, he stated that of course there is a difference in mats. Some are what are called "wet mats" and others are "dry mats." Sometimes mats have a tendency to curl up, and in that case they are hard to handle. Only experts can make them lay flat, and they must do it by steaming or dampening them in some way. We shall take this problem to such an expert and see if we cannot hand along to those who need them some special suggestions for curing the mats that have a tendency to curl.

Getting Replies to Ads Through an Election Contest

We have always said that, if our local newspapers could find some way to get their readers to make known to local advertisers the fact that they read the local dealers' ads in the paper, the publishers would never again have to worry about volume of business. The same might apply to national advertising appearing in these same newspapers—proof that ads are read is extremely helpful.

Several ways have been suggested to bring about this result. A new and good way is suggested now by Field Manager Fred Kennedy of the Washington State Press Association in the following message he has sent to field managers:

Ezra Hazeltine, of the South Bend (Wash.) *Journal*, thinks this is good. Here is the proposition as he describes it:

The *Journal* is sponsoring a local political guessing contest. The ads, sold to individual

merchants, are scattered through the paper (the ads being primarily from hold-out advertisers) and each contains a coupon reading something like this:

I believe that the county Republican (or Democratic) nominee for sheriff will be, and that the total vote he will receive in the election will be
Signed.....

These coupons are to be clipped from the individual ads, brought to the merchant's store, and deposited in a sealed box. After the election the closest guesser in each case gets a prize of merchandise amounting to about a dollar, which the merchant mentions in his ad.

In addition the *Journal* gives a sweepstakes prize to the best guesser on all contests, as marked opposite the names on the official notice of election which runs in the same issue.

The merchant gets some special advertising value from the stunt, because his ad must be read to compete, and the coupon in it must be clipped and taken to his store. The balance of his ad of course carries some merchandise message. The *Journal*, too, will derive some benefit from the publicity.

While this stunt is not entirely new, it is a good one, and workable in almost any community, large or small. It will help stimulate interest in the candidates near election time, and is sure to arouse a spirit of contest in the minds of men and women who think they see what the results in the election are likely to be. By making it easy to deposit the coupons there should be a considerable reply to the advertising of each firm or business represented in the contest. And a good feature is the sweepstakes prize offered by the newspaper to the guesser who comes nearest the correct results on all candidates. This insures that these ads in the paper get some replies and coupons, and when they get these the merchants will have direct and abundant evidence that their own advertising is being read by subscribers.

Farmers and Small Towns Now the Best Market

This is a year when the small-town and country market is going to be the best outlet for manufactured goods of every kind. There may be unemployment and distress in many large cities and industrial centers, but the small town has not experienced this blight to any great extent. Neither do the rural sections feel it appreciably.

The farmer always has his "living" right on the farm when necessity compels, but with it he has a surplus to take care of things the family needs. Farmers of the Middle West now have from one to three automobiles each, usually depending on the size of the particular family. Electric power lines run along country lanes have brought to them the

Only a Stone Proof

By J. H. REED

She was the printer's daughter, oh,
Who tripped about the place;
And he a wandering journeyman, so
It made a perfect case.

One day, while she was passing by,
A cog-wheel caught her dress—
And in the twinkling of an eye
He saved her from the press!

He couldn't help but call, you know,
To see how he would like her.
He took her to the picture show
To prove he was no pica.

He seemed to her so much the man
He took her heart by storm;
And so, you see, the romance ran
Entirely true to form.

Her cheeks were roses, as it were,
Her lips were cherries ripe.
He lost no time in telling her
That she was just his type!

He simply couldn't stay away,
No matter how he tried.
She had him, well, as one might say,
Completely apple-pie'd.

One thing thus to another led;
With ardor quite unstinted,
Upon her lips so firm and red
A pressman's kiss he printed!

"Love you? Of course I always will!"
That's what he often told her.
Then, actions speaking louder still,
Into his arms he'd fold 'er.

Her father swore he'd lock her in
And put him in the cooler.
As you can judge, he must have been
Quite a despotic ruler!

He tried the old authority,
But his grap refused to grapple.
But still he vowed they'd never be
United in his chapel!

So in the old man's car they sped
So he could never find her.
A justice of the peace instead
Proved an effective binder!

The honeymoon sped quickly by,
And now they are alone.
He makes his meals on apple pie,
For her rolls are just like stone!

with power machinery and electric appliances today can do all the work usually done by two men ten years ago and by three men twenty years ago.

Farm boys are not kept home from school as they once were when the busy season required their help. Now they ride to school in the motorbus that stops at their doors for them, and return home the same way. And when they get old enough they are not required to work and drudge as their parents did, but may be sent in to attend the near-by town school with the town students.

Farming as a class is now "different." It is intelligent and progressive, keeping step with the best in civilization, and as a buyer of reliable products fitting into this new scheme of life and comfort the farmer is ace-high.

The newspaper having a good farming clientele has something better than usual to offer the advertiser and the industrialist at this time, and by the same token the small towns and cities in agricultural sections of this country afford the cream of the market for anything within the range of their requirements.

Observations in the Field

The Oklahoma Press Association conducted a series of newspaper contests at its annual state meeting in September, deciding upon the best weekly newspaper in classes of less than 1,200 circulation and also of over 1,200, as well as the best editorial pages and best first pages. The plan of markings requested by the contest committee and followed by the judges in the best weekly newspaper contest was as follows: mechanical excellence, 10 points; departmental news coverage, 30 points; literary excellence, 15 points; editorial page, 15 points, and community promotion, 30 points—a very fair and comprehensive schedule of points for all.

Aside from "literary excellence" the average good newspaper man can judge all of the qualifications mentioned, but when it comes to literary excellence we might each fail to agree with another. Literary excellence is a vital thing in connection with newspaper writing, and yet personal style and characteristics enter into that matter to such an extent that what might appear to be good and excellent literary stuff to some would be anathema to others. Judges therefore must base their markings rather on a negative phase of that feature of the average newspaper, marking them down for poor literary style and composition,

use of many luxuries such as only the cities could afford heretofore. Electric washing machines, carpet sweepers, radios, toasters, fans, refrigerators, hair-curlers, lighting systems, etc., all may be found many miles from the stations manufacturing electric "juice."

And that is the answer to those who point to the census showing that farms are losing their population. The farms do not need the population—the man power—they used to require. One man

which is often noticeable in a weekly newspaper. Will Rogers cannot be commended for literary style and excellence, but he certainly gets great pay for his stuff, which leads to the conclusion that perhaps after all it is character and "punch" that determine the literary excellence of a newspaper article.

It is always exasperating to the newspaper printer in the average town to find that certain large concerns are furnishing letterheads to their dealers—usually as a bait—at mighty little expense to them. The field manager in West Virginia has recently compiled a listing of these concerns and furnished them to newspaper printers in West Virginia. The list is as follows:

Alpha Cement Company; Ford Motor Company; McCormick-Deering Company; Chev-

rolet Motor Car Company; Federal Tire Company; Michelin Tire and Rubber Company; Fisk Tire and Rubber Company; Chrysler Motor Company; Dodge Brothers; Hudson Motor Company; Winchester Repeating Arms Company; North American Cement Company; New Idea Spreader Company; International Harvester Company; Purina Mills Company; Butler Brothers; Valetor; Good-year Tire and Rubber Company; Buick Motor Car Company; International Shoe Company; United States Tire and Rubber Company; Hart, Schaffner & Marx; Exide Battery Company, and all of the fire-insurance and life-insurance organizations.

We do not know what you are going to do about it, but possibly a talk with your local dealers using these letterheads might produce a plan of action. Using such letterheads gives the local dealer the appearance of being a branch store or a side-show of the big concern, and he cannot afford to do it.

More Facts on the Pencil Reproduction

By GUSTAV R. MAYER

WHILE the directions given last month in THE INLAND PRINTER for producing highlight-half-tone-screen negatives from pencil drawings by the Sears method were primarily intended for lithographic-offset-process photographers, there are some photoengravers who want more definite and complete information about the details of manipulation, this being indicated by the inquiries that were received on the very first day the September issue arrived. These notes are intended for the photoengraver with limited or no experience in the making of halftone-screen negatives from the continuous-tone positives or negatives.

Continuous tone, or an "indirect" set of color-separation negatives, is the usual beginning for producing a set of color-printing plates for the offset press. From these negatives a set of positives is made, and, after retouching these positives to modify the gradations to fit them to their respective color-process inks, halftone-screen negatives are produced from these positives from which the prints or photographic-transfer impressions on the grained lithographic metal are made in a photocomposing step-and-repeat machine. The lithographic-camera department is therefore already equipped for making Sears highlight negatives, and so the description of the Sears method as published last month was completely understood by the process lithographer.

Photoengravers who wish to utilize the Sears method will require a frame

for holding the continuous-tone negative in the same position as the present copyboard on their camera, and on most of the process cameras this frame can be easily built into the copyboard holder on the process-camera stand. A white card, or the "flash" card, is set or hung up about three feet from the negative, and the arc lamps are moved forward to illuminate this white card evenly over its whole area. This negative is now the copy, and the camera is adjusted to any position on the stand for enlarging or reducing or for making the positive of the same size as the copy. The halftone screen is in its usual position in front of the ground glass in the camera, the negative image is focused to the size wanted, and a halftone-screen positive is made from this negative in just the same manner as an ordinary negative is made from a photoprint, no change being necessary in the screen distance or in the diaphragms used in the black and white wet-collodion or collodion-emulsion practice as generally noted.

As in black and white reproduction from photoprints, the good or poor quality of the original, this now being a negative, will to a great extent influence the quality of the halftone-screen positive made from it, and this continuous-tone negative from the pencil drawing should be what is known among commercial photographers as thin and full of detail. This negative should be of such a character that no "flashing" or supplementary exposure to white paper is necessary to hold the detail in the

highlights of the positive, as no dots should be present in the pure white areas of the subject. These white areas in the drawing are the densest or darkest areas in the negative and therefore correspond to the darkest shadows in a positive or a photoprint. The dots that appear in the highlights of this halftone positive are of the same kind as the shadow dots in a halftone-screen negative, and all process-halftone photographers know how easily such dots are cut away when reducing the halftone-screen negative. This is exactly what is wanted in the pure white areas of the subject in this halftone-screen positive, the halftone exposure being adjusted so that any dots which may appear in these white areas are easily reduced out and the completed halftone positive will be as shown in Fig. 1 on page 74 in the September issue of this journal, and the contact negative or print made from this screen positive will have the appearance of Fig. 2 on the same page. Both of these enlargements are intended to show the halftone-dot character in this positive and negative on such a large scale that the dots may be seen without the aid of a magnifying glass. The dot formation is clean, dense, and sharp; such a negative produces prints on metal with ease and with certainty.

There was no staging, reetching, or finishing on the copper etching that appeared on page 75. A print was made on photoengraving copper by the use of bi-chromated glue enamel in the ordinary way and the plate was etched exactly like a line etching, the thought being to show just how good, bad, or indifferent a reproduction would result by the Sears highlight method. The printed impression on the paper clearly demonstrates the gradations of light and shade that were produced in the final screen negative without any hard work whatever.

An enlarging, copying, and reducing camera with a screen gear mechanism is just the thing for the Sears method, and nests of frames called kits can be had from the process-camera manufacturers, or a temporary rigging can easily be built in the routing and blocking room, where all sorts of furniture and radio cabinets are built at times.

In many photoengraving plants there are no facilities for dry-plate photography, but any commercial photographer experienced in the copying of drawings and paintings will supply the continuous-tone negative from the pencil drawing after he has been told what kind of a negative is wanted, and the remaining work is done by the photoengraver.

This List of Unusual Colors and Their Parts Should Be Posted in Every Pressroom

By JOHN H. CHAMBERS

SOMEBODY has said that we live in an age of color. All the things we wear and use have come under the influence of this magic beautifier. Man has torn a leaf from Nature and imitated in his own way the glories of her sunsets, the mists of her mountains, the variegated beauties of her hillsides, the splendors of her skies, and all the maze of colors that clothe the denizens of the deep and the birds and butterflies.

The modern business man has been quick to take advantage of this elemental feeling in attracting attention to his wares and in giving effectiveness to his advertisements and sales literature. As a result the amount of color printing is continuously on the increase, and the printer who is best prepared to use it intelligently is bound to secure the cream of this profitable business.

The growing popularity and use of color have necessarily given rise to numerous new shades and tints, the very names of which in many instances are as mystifying as their formulas. Thus, for instance, it was fashion's decree during the past season that such shades as Celeste, Milano, Troubadour, and Rigi should reign supreme. This fall and winter the colors emphasized are a rich brown, called Van Dyke; two shades of dark green, Blue Spruce and Cameo Nile; two rich reds, Castilian or Lipstick, and Troubadour; a clear blue, called Bennington, and a stunning purple, called Cameo Mauve. The names of these colors are all but meaningless to the average printer who may be called upon to reproduce the colors in ink.

To add to the general confusion of those who must interpret color by such fanciful names, there are no reference works to enlighten him. Even when a sample of one of these seasonal colors is brought to the office to be matched, the luckless printer is confronted with the alternative of either pleading ignorance of its composition or of wasting time in costly and fruitless experiment.

With the desire of meeting the immediate needs of the industry for reliable information regarding the current colors and how to mix them, the following list is submitted. It should prove valuable as a ready reference guide in both iden-

tifying and mixing colors whose meaning or nature is unknown or uncertain.

Tints, it should be remembered, are obtained by reducing a color with white, while shades are obtained by adding black in varying quantities to the color. In mixing tints, such as buff, corn, flesh, pink, and the like, three kinds of white are utilized—mixing white, translucent white, and opaque cover white. The first mentioned is employed in mixing "solid" or opaque tints to be printed alone, especially on uncoated stocks; the second is used in mixing tints that are to be overprinted or underprinted on coated stocks in combination with other colors, as in process work; while opaque cover white is properly used on colored stocks for extreme opacity.

Needless to say, in all cases where tints are mixed the light color should be placed on the mixing slab first and the small portions of the dark color added gradually. In the same way care should be exercised when mixing shades not to start with too much of the dark color, as the tintorial power of some dark colors is astonishing.

The following tables list the approximate proportions by measure of the several ingredients used to obtain the given color with the least effort. While the amounts will vary slightly according to the particular make and quality of ink used, the proportions given here may be considered sufficiently accurate for all general purposes.

LIST OF UNUSUAL COLORS

BLUES		
COLORS	PARTS	
Arno	5 navy blue	4 green
Atlantic	6 green	5 dark blue
Bennington	6 dark blue	5 light blue
Blue Haze	8 light blue	1 brown
Blue Skies	8 light blue	1 purple
Blue Smoke	8 dark blue	1 seal brown
Blue Turquoise	4 light blue	1 yellow
Byrd Blue	4 light blue	1 navy blue
Corsican Blue	4 dark blue	3 purple
Flame Blue	16 dark blue	5 garnet
Fog Blue	5 navy blue	2 orange
Genoa	3 dark green	2 navy blue
Grape Blue	6 dark blue	1 garnet
Grotto Blue	8 light blue	1 yellow
Imperial	16 light blue	1 dark blue
Independence	8 dark blue	1 purple
Lake Blue	5 navy blue	9 yellow
Legion Blue	1½ dark blue	1 light blue
Madeleine Blue	8 navy blue	1 purple
Milano	9 dark blue	2 green
Monet	16 dark blue	1 green

GREENS		
COLORS	PARTS	
Blue Spruce	5 dark green	1 brown
Cameo Nile	1 green	10 yellow
Dusty Green	5 dark green	6 brown
Emerald Green	1 green	1 yellow
English Green	1½ dark green	1 orange
Frosty Green	16 dark green	3 brown
Gooseberry	2 green	1 orange
Grasshopper	2 orange	3 green

BLUES (Continued)

COLORS	PARTS	
Monte Blue	16 dark blue	1 green
Navigator	2 navy blue	1 dark green
Old Blue	2 light blue	1 gray
Peacock	5 light blue	1 green
Robin's Egg	5 light blue	1¼ green
Sapphire Blue	6 dark blue	5 green
Seaman Blue	8 navy blue	3 garnet
Stardew	12 light blue	1 purple
Torino Blue	8 dark blue	5 navy blue
Trublu	4 dark blue	1 green

GRAYS

COLORS	PARTS	
Crane Gray	16 gray	1 light blue
Dark Gray	1 black	1 brown
Folkstone	24 gray	1 brown
Gray Dawn	36 gray	1 purple
Grege	10 gray	1 brown
Moonstone	4 gray	1 pink
Penguin	32 gray	1 light blue
Seamist	24 gray	1 purple
Taupe	1 navy blue	2 seal brown

BROWNS AND TANS

COLORS	PARTS	
African Brown	4 seal brown	1 black
Burnt Buff	4 brown	1 green
Chile Drab	9 gray	1 brown
Chocolate		
Brown	16 seal brown	1 purple
Copper Brown	10 brown	1 turkey red
Dogwood or		
Bran	4 gray	1 brown
Domingo	4 seal brown	1 turkey red
Ecrù	1 brown	2 gray
English Oak	1 brown	2 gray
Gold	3 yellow	1 brown
Gold Brown	1 brown	1 orange
Henna	3 brown	1 garnet
Kaffa	16 seal brown	3 garnet
Kaki	9 brown	2 green
Laurel Oak	5 seal brown	2 turkey red
Lido Sand	4 gray	1 orange
Mahogany	2 seal brown	1 garnet
Maracaibo	8 seal brown	1 garnet
Marron Glace	4 seal brown	1 purple
Mindoro	3 seal brown	1 orange
Mother Goose	10 gray	1 brown
Oak Heart	8 seal brown	1 garnet
Pate Shell	5 yellow	4 brown
Peach Beige	1 brown	1 pink
Pinto	8 seal brown	1 dark green
Pony Brown	7 seal brown	1 green
Rose Beige	1 seal brown	6 pink
Rose Tan	1 seal brown	4 pink
Rust	2 orange	1 brown
Sedge	3 seal brown	11 gray
Starling	10 gray	1 brown
Tamarack	16 seal brown	1 dark green
Tan	4 gray	3 brown
Trouville	4 seal brown	1 dark green
Van Dyke	6 seal brown	1 garnet
Vanilla Bean	1 seal brown	4 gray
Waffle	10 gray	3 brown

GREENS

COLORS	PARTS	
Blue Spruce	5 dark green	1 brown
Cameo Nile	1 green	10 yellow
Dusty Green	5 dark green	6 brown
Emerald Green	1 green	1 yellow
English Green	1½ dark green	1 orange
Frosty Green	16 dark green	3 brown
Gooseberry	2 green	1 orange
Grasshopper	2 orange	3 green

GREENS (Continued)		
COLORS	PARTS	
Helvetica	8 dark green	1 brown
Jadeite	4 green	1 light blue
Monticello		
Green	24 dark green	1 yellow
Mt. Vernon		
Green	1 green	1 orange
Olive Green	1½ dark green	1 orange
Olive Leaf	1 orange	2 green
Piquant Green	1 green	10 yellow
Polo Green	2 green	1½ orange
Ripple	8 light blue	1 yellow
Seacrest	4 green	1 orange
Serpent	2 dark green	1 brown
Vagabond		
Green	2 green	1 dark blue
Vert de Gris	3 navy blue	4 yellow
PURPLES		
COLORS	PARTS	
Adamia	2 purple	1 cardinal red
Amethyst	8 purple	3 cardinal red
Cameo Mauve	16 pink	1 purple
Dahlia Mauve	1 purple	1 cardinal red
English Violet	12 purple	5 cardinal red
Heartsease	16 purple	6 cardinal red
Heliotrope	6 purple	5 garnet
Meadow		
Violet	40 pink	1 purple
Orchid Dahlia	2 purple	1 cardinal red
Orchis	1 garnet	10 gray
Petunia	8 purple	1 garnet
Plum	4 purple	1 garnet
Starflower	64 pink	1 purple
Wild Iris	4 purple	1 brown
REDS		
COLORS	PARTS	
Antique Ruby	1 cardinal red	1 garnet
Cherry Red	1 garnet	1 cardinal red
Chianti	2 cardinal red	1 garnet
Clove Pink	4 garnet	1 orange
Flame	2 turkey red	1 orange
Jack Rose	6 cardinal red	16 pink
Lacquer Red	1 brown	4 turkey red
Lipstick	1 turkey red	1 yellow
Maroon	8 garnet	1 seal brown
Peony Red	4 garnet	1 seal brown
Tile Red	1 brown	1 turkey red
Tommy Red	5 turkey red	3 brown
Troubadour		
Red	8 turkey red	1 garnet
Wine Red	12 garnet	1 navy blue
ROSE		
COLORS	PARTS	
Cactus Rose	5 turkey red	4 orange
Cameo Pink	21 pink	1 yellow
Casino Pink	4 turkey red	1 orange
Copper Rose	5 garnet	1 brown
Coquette	1 turkey red	4 yellow
Coral Bell	16 turkey red	5 yellow
Flirt	1 turkey red	1 orange
Honeydew	1 pink	1 orange
Rose Glow	4 seal brown	1 cardinal red
Salmon Pink	4 pink	1 orange
Summer Rose	5 garnet	1 brown
YEOWS AND ORANGES		
COLORS	PARTS	
Amber	8 orange	1 brown
Burnt Orange	32 orange	1 cardinal red
Butterball	8 yellow	1 brown
Cameo Maize	1 yellow	2 pink
Chamois Skin	8 yellow	1 brown
Cream	1 orange	1 yellow
Genista	1 yellow	1 orange
Gold	6 yellow	1 brown
Golden Corn	5 yellow	1 orange
Hispano	5 orange	1 brown
Honey Sweet	12 yellow	1 brown
Japanese		
Yellow	16 yellow	1 brown
Morisco	10 orange	1 brown
Old Ivory	3 yellow	1 brown
Spun Gold	48 yellow	5 orange
Straw	3 yellow	1 brown
Sungod	8 orange	1 turkey red
Yellow Stone	8 yellow	1 brown

When Are Your Debtors' Obligations Outlawed?

These discussions of legal problems for the benefit of the printer appear in these columns every month

By ROSS DUDLEY

CHARLEY AMES, head of the Ames Printing Company, sat in the straight-back chair in front of the glass-topped mahogany desk in the private office of his attorney. He handed the lawyer a bill addressed to a debtor with the remark: "Here's a dead account I have been carrying on the books for the last eight years. It amounts to \$227 plus interest. I understand that the fellow now has a good job with a department store, and I thought maybe we could collect it, if it isn't outlawed."

The attorney glanced at the account, which was incurred in May, 1922. "An open account is outlawed in this state in four years, unless a part payment has been made or a promise in writing to pay has been given within the last four years. If that is done it renews the obligation so that it is good for another four years from the date of the last payment or the promise. When was the last payment made on this account?"

"In December, 1928. At that time he sent me a check for \$10 together with a letter, which I still have, saying that he would pay the balance of the amount within the next six months."

"In that case it wouldn't be outlawed, as the statute would run from the date of the payment, so we will probably be able to collect it."

"Speaking of bills becoming outlawed," remarked Ames, "I have about \$3,000 worth of accounts on my books that are hitting dangerously close to the

-[A COPY IDEA]-

The First Problem

GIVEN in geometry is the proposition that "a straight line is the shortest distance between two points." The truth of this statement is immediately apparent.

The primary principle of business recognized by all successful business houses is that the straight way to profit lies in using the best of printed publicity—advertising matter.

Why not let an organization that has a reputation for sales-creative literature aid you in promoting your business? One of our service men will gladly go over any phase of the subject with you—any time.

Cover advertisement by the Smith Printing House, of Vineland, New Jersey

four-year mark since the last payment was made. This bunch of dead-beats simply refuse to make a payment or answer my letters. Is there any way in which I can prevent the accounts from becoming outlawed?"

The lawyer nodded his head affirmatively. "There is. Perhaps the easiest way of explaining is to outline the provisions of the statute and its practical business effect. The law under which bills become outlawed is known legally as the statute of limitations. The essential attribute of the statute is that it limits the time within which a suit may be brought upon the cause of action. The principal object of the statute is to prevent fraudulent or stale claims from springing up after a period of many years and surprising the parties or their representatives when all proper vouchers and evidence are lost or the facts have been obscured from the lapse of time or the defective memory, death, or removal of the witnesses.

"The principal provisions affecting the business man are those relating to the time limit on open accounts, written instruments, and judgments. The time limit varies in different states and of course you are governed by the statute of your particular state. Here in Utah the time limit on open accounts is four years, on written contract six years, and on judgments eight years.

"Now, referring to that \$3,000 worth of open accounts, there are several things that you can do to prevent them becoming outlawed. The first is to get a part payment on account or the payment of interest. The second is to secure a letter acknowledging the obligation or have the debtor give you a note. In case he refuses to do any of these, bring suit on the account before it is outlawed and secure a judgment, which will add several more years to the life of the debt, and this draws interest at the legal rate.

"Another case that frequently arises is that of a debtor leaving the state for a number of years, say a period greater than the number allowed by the statute in which to bring suit. However, this does not outlaw the claim, as the statute of limitations provides that the time of his absence from the state shall not be a part of the time to which commencement of the action is limited. For example, suppose the debtor incurs the

obligation, and one month later leaves the state and is gone for six years. Your debt is not outlawed when he returns, as the six years that he is out of the state do not count, as far as the debt becoming outlawed is concerned, and you still have three years and eleven months after his return in which you can sue him on the open account."



A German Book on Boxmaking

The paper-box maker needs to solve many difficult problems. It is not possible for him to do this with his own experience. This fact applies not only to beginners but also to experienced experts. He will therefore welcome the existence of a thorough textbook such as is the newest edition of "Paper-Box Making: Its Materials, Processes, and Machines," by C. Drautz.

This book deals with everything connected with the making of paper boxes and has a large number of illustrations. The materials have been listed, and it is explained how they should be tested and stored and how they can be improved by mounting, printing, coloring, embossing, rendering watertight, etc. The operations necessary for making boxes from board or cardboard reels are followed step by step, and trimming, folding, scoring, stitching, gluing, etc., are explained. This is done for all kinds of paper boxes, from the simplest mailing box to the most intricate and difficult lines of boxes. We only mention boxes of corrugated board, cigaret packets, folding boxes, round and fancy boxes, and cast boxes as a few.

The methods of manufacture of all such products are explained, for small as well as for large plants. Machinery is described and illustrated. Goods that extend the working field of the customers, such as paper boxes for traveling, paper casks, shells, cups, and—the latest novelty—milk bottles of paper are also described in this book.

A glance at the index tells us that the book will answer almost any question on boxmaking. Many operations and machines of the boxmaking industry are also used in other branches of the paper trade or could be applied there with advantage. The book will therefore find many friends, not only among paper-box makers but also among paper manufacturers, bookbinders, and printers.

"Paper-Box Making," bound in cloth and sold at fifteen reichsmarks a copy, is published by Papier-Zeitung Carl Hofmann G. m. b. H., Berlin SW 11, where inquiries will be received.

Inserting Pictorial Supplements in Newspapers

By STEPHEN H. HORGAN

PICTORIAL supplements, printed in advance at slow speed, are to be rereeled, fed into the high-speed newspaper press, and made to register through an automatic arrangement recently invented and tried out successfully in London. This was brought to light by a court dispute over the rights to the patent. That the invention is regarded as a most valuable one may be judged from the fact that lawyers of the highest skill were employed on the case. In the seven-day hearing the expenses amounted to over two hundred thousand dollars, after which the contestants decided to settle the case out of court, and this was done.

The legal action was brought about in this way: The Sun Engraving Company, Limited, printer of rotogravure supplements in colors, negotiated with a Sunday newspaper to supply this paper with an inset that would be included with the news section of the paper. In England newsdealers have a rule forbidding them to handle or insert supplements in newspapers as is done in this country. In order to perfect the mechanism required to secure correct register of the rotogravure supplement with the rest of the newspaper, Thomas Henry Fishburn was employed for almost two years. Mr. Fishburn was the chief engineer with The St. Clements Press, printer of this Sunday newspaper. He was placed at the disposal of the Sun Engraving Company to construct the press attachment necessary to do the inserting. He carried out all the experiments at the Sun plant, making four applications for patents, which were compiled in a final application dated November 29, 1928. This was accepted on August 1, 1929, and he was granted British Patent No. 316,956.

By a deed of July 5, 1929, Fishburn conveyed his rights in the invention to the Bell Punch and Printing Company. This brought about the suit in which The St. Clements Press and the Sun Engraving Company claimed beneficial rights in the invention. The suit was settled by the several plaintiffs withdrawing their claims to the patents and the defendants in consideration making a substantial payment of money, while the plaintiffs were granted the license to make use of the patents.

The object of the invention as set forth in the patent is to run a pre-printed web of paper stock containing an inset, possibly possessing different

characteristics as to quality and printing, into the product of a newspaper press in which the surface speed may be as great as 1,200 feet a minute or more. This inset is to be maintained in register with the other sheets of the newspaper so that all can be slit and folded together. It is found that even under the most ideal conditions a creep of the inset in one direction or another takes place, and, as it is cumulative, the register, correct at the start, very soon is lost and the pages of the inset and the main body of the paper cannot be successfully folded together.

In order to utilize the present invention the preprinted web inset has round holes, not more than one-quarter inch in diameter, punched near its edges. The inset web is fed into the press after passing around a split pulley and a cylinder called a "conveyor" traveling at the same surface speed as the cylinders of the printing press and positively operated therewith. This conveyor has holes in its surface about twenty-four inches apart corresponding to those punched in the edges of the web. When the paper punctures fail to register with the holes in the cylinder a mechanism, either electric or pneumatic, operates instantly on the split pulley and corrects immediately the variation in the preprinted inset so as to bring it into register on the conveyor. Thirteen pages of description and four sheets of drawings are in the patent which describes the mechanism.

Over thirty years ago Whitelaw Reid was dissatisfied with having colored inserts printed outside the building. I suggested that if the illustrated magazine supplement were printed on a web and rereeled a method might be devised to feed it properly into the news section of the New York *Tribune*. The plan was submitted to the most progressive press builders of that day, but they reported that if the color pages contained any red ink this ink would bring about spontaneous combustion in the rereeled web and it would be consumed. This absurd statement "burned up" my project.

We have progressed far in newspaper printing since then. The newest need is a practical and economical way to bring the newspaper supplements into newspapers. The progressive Sun Engraving Company has devised one way of doing it. Here is an opportunity for others to show what they can do in solving this problem. Let us hear from them.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

N. E. A. Directors Meet at Chicago

The board of directors of the National Editorial Association met for its business meeting at Chicago, September 15, 16, 17, and 18, and a number of important matters were settled. Approval was given the plan of conducting an educational campaign on the subject of printed stamped Government envelopes, and a campaign is also to be carried on regarding the practice of large business concerns of furnishing letterheads and other printed matter to local dealers either without charge or at cost. The Uniform Accounting System for Country Newspapers was approved, and plans for furnishing it to interested members will soon be drafted. Decision was made to extend an invitation to national and regional daily-newspaper associations to cooperate in forming a joint committee to confer with the American Association of Advertising Agencies and the Association of National Advertisers regarding their mutual problems.

Atlanta, Georgia, was chosen as the 1931 convention city, the tentative dates being May 25 to 29. For reasons of economy the National Newspaper Survey was dropped for one year and membership in the Country Newspapers Departmental of the Advertising Federation of America was discontinued. A trophy was accepted from the George W. Mead Paper Institute for a circulation progress contest to be added to those already conducted by the association. Circulation audits, a membership campaign, and the federation of the state press associations with the N. E. A. were among the other subjects discussed.

U. T. A. 1929 Ratios Book Being Delivered to Members

F. W. Fillmore, director of finance and accounting of the United Typothetae of America headquarters staff, states that "Ratios for Printing Management" for 1929 will probably have been received by members by the end of September. The fact that 620 members submitted reports for compilation in this study indicates the degree of interest shown. The 1929 ratios are much more comprehensive than in previous years, are derived from a larger number of reports with a wider range of data, and have been analyzed in greater detail, and this book should be of great value to printers.

Mickel Endowment Fund Making Excellent Progress

Horace G. Mitchell, president of the Southern Master Printers Federation, has announced the appointment of D. B. G. Rose, president of the Standard Printing Company, Louisville, as chairman of a committee to solicit donations for the E. P. Mickel Memorial Endowment Fund. Mr. Rose has selected thirteen

prominent master printers located at various important points to serve upon this committee, and rapid progress is expected in the attainment of the goal. Secretary V. C. Garriott stated early in September that \$8,500 of the required \$10,000 had been secured, and that possibly the entire sum would have been subscribed before the end of the month.

Pilliard Reappointed Chairman of Educational Commission

Ira D. Pilliard, widely known Milwaukee Craftsman and chairman of the Educational Commission of the International Association of Printing House Craftsmen, was reappointed to that important position at the Los Angeles convention in August. Mr. Pilliard's record of results for the 1929-30 term was so impressive



IRA D. PILLIARD

that his continuance in this position was the logical procedure, viewed from the angle of benefit to the organization.

The work of this commission is wide in its scope and of vast significance to Craftsmanship's progress. Foremanship training courses, and departmental exhibits demonstrating various kinds of technical work in step-by-step order, are only two of the many activities constantly carried on by the commission. Mr. Pilliard's continuance in its chairmanship is a well earned compliment to him and a profitable step for the association.

Technical Experts Meet in November

The second annual Conference of Technical Experts in the Printing Industry will be held on November 13 and 14 at Washington, D. C., under the joint sponsorship of the Government Printing Office, the United Typothetae of America, and the Printing Industries Division of the American Society of Mechanical Engineers. This meeting is intended to serve as the practical followup of the academic session held last November at Pittsburgh. Some subjects now scheduled for discussion are: machines effecting precision methods; premade-ready appliances; air-conditioning apparatus; chromium plating; photocomposing machines, etc. Many important technical papers will be presented, accompanied by laboratory demonstrations and by working exhibits of the latest devices and machinery. It is planned that flatbed cylinders shall be discussed for a full day. Public Printer Carter has offered the new Harding Hall for the sessions.

Baltimore Typothetae Honors Ellis

The Typothetae of Baltimore tendered a surprise testimonial dinner to Frank T. Ellis, the vice-president and general manager of the Thomsen-Ellis Company, on September 9. Mr. Ellis has been most active in making the Baltimore organization a wideawake, progressive local, and his two terms (1926 and 1927) as its president were marked by a number of constructive features which gave the group still greater recognition as an influence for progress.

Attractive menus, printed by Schneidereith & Sons, included an interesting sketch of the honored guest in cartoon and in words. The banquet was liberally attended, and Frank Ellis was provided with overwhelming evidence of the appreciation and admiration felt toward him by his associates in the industry.

Continental Typefounders of Chicago Established

A corporation known as Continental Typefounders of Chicago has been established in that city to handle the western business of the Continental Typefounders Association. S. D. Judson has been appointed general manager of the organization, and its offices are located in the new Merchandise Mart.

Two New B. & K. Managers

Hal Tweed, for a number of years in charge of the Cleveland shipping division of Brandtjen & Kluge, Incorporated, has been appointed the manager of the Detroit branch, to succeed Charles Granberry. Harold A. Lawrence has been made manager of the St. Louis branch, succeeding Charles Abbott, who will handle active saleswork in this territory.

Changes Made in Canadian Tariff on Printed Matter

Two alterations in the Canadian tariff on printed matter from foreign countries are of especial interest to printers. One applies to advertising and other printed matter which formerly paid a tariff of fifteen cents a pound. On and after October 1 this material pays a minimum of 35 per cent on its value, except in cases where the pound rate would yield the Canadian government a greater amount of duty, when the pound rate is applied. Also, on pieces mailed in individual containers to separate addresses and not weighing more than one ounce the former rate of one cent an ounce became two cents an ounce on October 1.

It is estimated that printing sent from the United States into Canada to the value of about seven million dollars will be affected by these changed rates. United States concerns which usually print a small amount of each order for use in Canada will still find it more economical to pay the duty on this printed matter. On large orders, however, it will prove cheaper to have the Canadian part of the order printed in a Canadian plant.

International Five-Day-Week Policy Not Approved by the I. T. U.

Advocacy of the five-day week as a policy of the organization was rejected by the International Typographical Union at its seventyninth annual convention, held in September at Houston. Local unions were urged to adopt the five-day week, but it was felt that current conditions made it inadvisable for the parent body to adopt this policy at present.

Another important subject discussed during the meetings was the question of the removal of the headquarters from Indianapolis. The union's constitution was finally amended to eliminate the words "in Indianapolis" in connection with the word "headquarters," thus leaving the organization free to shift its headquarters to another city if desired. A referendum vote will be taken on this question.

Boston was chosen as the I. T. U. convention city for 1931, and Frank Morrison, secretary of the American Federation of Labor, was endorsed for the Cabinet position of Secretary of Labor to succeed James J. Davis.

Types Approved by National Board

The National Board on Printing Type Faces, a representative group of typographers, designers, and advertising men organized to assist users in selecting the better type faces from among the innumerable types now flooding the industry, has issued a list of the faces included in the board's first recommendations. The report comments that "These types are, in the opinion of the board, basically good in design and legibility, and may reasonably be expected to be found in the shop of the well equipped advertising typographer. The order of listing does not indicate preference; also, while not mentioned, italics are included wherever available." The list is as follows:

Old-style faces: Caslon family; Bookman or Old Style Antique; Century family; Garamond and Garamont, Old Style and Bold; Granjon; Lutetia; Goudy Old Style and Bold; Italian Old Style; Kennerley Old Style and Bold; Cooper family; Les Cochin; Nicolas Cochin Old Style and Bold; Baskerville; Forum Title; Astree; Eve Old Style and Bold; Estienne Old Face; Cloister Old Style and

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Bold; Goudy Modern and Open. *Modernized old-style faces:* Bodoni Book, Regular, Bold, and Ultra; Scotch Roman; Bernhard Roman and Cursive; Narcissus. *Sans-serif faces:* Futura Light, Medium, and Bold; Kabel Light and Bold; Bernhard Gothic Light, Medium, and Bold; Regular Gothic.

Stanford Press Appoints Jackson

Hartley Jackson, typographic consultant in advertising, book, and periodical work, and the first president of the San Francisco Bay



HARTLEY JACKSON

Cities Club of Printing House Craftsmen, has been appointed typographic designer on the staff of the Stanford University Press. This institution also announces the completion of its new shop building and the remodeling of the old building for modern office quarters.

Inland Daily Press Meeting

The autumn meeting of the Inland Daily Press Association will be held at the Morrison Hotel, Chicago, October 21 and 22. Among the important subjects to be discussed are circulation promotion, composing-room costs, and competition of the radio. Publishing matters will be discussed each day at the luncheon meeting by some prominent speaker. Requests for topic suggestions have been sent out to 800 publishers, and it is believed that the ideas contributed will furnish material for much discussion during the two days.

Entertains English Mayor-Printer

On Boston Day, September 17, the Boston Club of Printing House Craftsmen conducted a special program in honor of Reuben B. Salter, an English printer who is the lord mayor of Boston, England, Mayor James M. Curley, chief executive of Boston, Massachusetts, and Oliver Watson, of Toronto, who is the newly elected president of the International Association of Printing House Craftsmen.

U. T. A. Marketing Committee Seeks Ideas for Programs

The Marketing Committee of the United Typothetae of America desires constructive suggestions for the improvement of its sales-club programs. A long questionnaire has been sent out to several hundred of those who have previously taken an active part in these programs, but it is hoped that any others having ideas for the improvement of the sessions will not hesitate to forward them. All such suggestions should be addressed to the Department of Marketing of the United Typothetae of America, Tower Building, Washington.

Claim New Printing Process

It is reported that three printers, all associated with the Colorado Printing Company, at Pueblo, have invented a new printing process which simulates the appearance of lithography. Specimens of this work which have been seen are described as being a good imitation of the lithographer's product. Patents have been applied for, and the firm of Amalgograph Printing Process, Incorporated, has been organized to license printers in the United States and Canada to use the process.

E. L. Post Not Representing Latham

Report is made by the Latham Machinery Company, 1141 Fulton Street, Chicago, that a man by the name of E. L. Post, who is traveling throughout the country, is falsely claiming to be a representative of that firm. Various concerns have complained that this man, who is equipped with printed cards and invoices which seemingly support his claims, calls at printing plants and attempts to adjust or repair Latham machines, making a flat charge.

The Latham company wishes to emphasize the fact that Latham salesmen do not charge for service they render when making calls. It warns the trade that printers deal with this man at their own risk, as the Latham company cannot be responsible for his acts.

Wilder Heads A. S. M. E. Committee

The Printing Industries Division of the American Society of Mechanical Engineers announces the appointment of Floyd E. Wilder as chairman of the Committee on Pan-Graphic Cooperation. This committee will maintain contact with all branches of the printing industry, and will develop plans of co-operation wherever possible. Mr. Wilder is to be in charge of plans for the co-operation of all the printing organizations in the second annual Conference of Technical Experts in the Printing Industry, to be held on November 13 and 14 at Washington, D. C.

Printing Included With Journalism Courses at Washington and Lee

Students in the Lee School of Journalism of Washington and Lee University, Lexington, Virginia, must pass an examination in the mechanics of printing as a requirement for graduation. The school disclaims any thought of teaching printing, but its course in the mechanics of printing has been found absolutely necessary as a means of qualifying graduates to understand the fundamentals of an industry without which journalism could not function.

Prof. William L. Mapel, the director of the school, and George A. Skinner, formerly composing-room superintendent with Doubleday,

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Page & Company, will teach this one-semester course, which touches upon such matters as type faces and their sizes; the type case; composition; makeup; imposition; makeready; paper, and ink. The printing laboratory, which



WILLIAM G. LOOMIS

Who has retired as Chicago district sales representative of the Harris-Seybold-Potter Company after twenty-one years of service

is operated under the supervision of Mr. Skinner, contains a comprehensive group of standard printing-plant equipment. The laboratory serves the instructional needs of the journalism students and also produces the various student publications and the printing required by the university, but no commercial work is handled in this school plant.

Fordham University Gives Course in Printing and Advertising

The Manhattan Division of Fordham University, situated at Room 750 Woolworth Building, New York City, on October 1 inaugurated a course in graphic arts in relation to printing and advertising. Included among the lecturers are Frederic W. Goudy, famous type designer; Fred Suhr, art director; Harry V. Parkhurst, advertising-art counselor; John J. Sheridan, representing the photoengravers; Harry J. Loester, of the Aldus Printers, and John J. Carroll, who is the president of the Sinclair & Carroll Ink Company.

J. E. Wade Representing Charnock Machine Company

The Charnock Machine Company, Buffalo, New York, announces that J. E. Wade, of Rochester, has joined the sales organization of that firm's printers' supply and typefoundry department. Mr. Wade is well known throughout the trade in New York State, and is a past president of the Rochester Club of Printing House Craftsmen. He will maintain offices in the Cox Building, Rochester, and will call on printers in the principal cities of the state.

W. G. Loomis Retires; Succeeded in Chicago by W. G. Martin

William G. Loomis, Chicago district sales representative of the Harris-Seybold-Potter Company for practically the last five years, and connected with this firm for twenty-one years of faithful and valuable service, has been retired from this position at his own request. Mr. Loomis is going to southern California to enjoy a genuine vacation from the responsibilities and work he has handled so capably in the Chicago territory. He now becomes special representative of the Harris-Seybold-Potter Company, and will maintain his present contacts in the trade.

On September 13 the Chicago friends and associates of Mr. Loomis tendered "Bill" a farewell banquet in appreciation of his long and honorable career in the supply field and as a token of their warm friendship for this popular veteran of the dotted line. Harry A. Porter, of Cleveland, vice-president and general manager of the Harris-Seybold-Potter Company, served as toastmaster. "Bill" was the recipient of enough oratorical bouquets and parting gifts to make the ordinary man dizzy, but he was able to respond in the same hearty spirit and to assure his friends that he would undoubtedly be sending in orders from California within a short time.

William Guy Martin, the successor to Mr. Loomis as Chicago district sales representative, has been associated with the firm for approximately five years, having sold in Indiana, Michigan, Ohio, Kentucky, and Missouri, and then later in Illinois. He has been trained under "Bill's" supervision, and has earned a reputation for his skill in analyzing plant conditions for the assistance of his sales prospects. The company justifiably looks forward to great results through the well trained and energetic efforts of Mr. Martin.

Goudy Text and Lombardic Capitals

Shown herewith are sample lines of Goudy Text and Lombardic Capitals, two type faces which were announced in this department last month. Goudy Text is a freely rendered gothic character, a composite from numerous sources. This kind of letter lends itself to a great variety in design. Mr. Goudy has combined much of the beauty of the black-letter form with a degree of legibility not often attained in a face of this kind.

The Lombardic Capitals had their inspiration in the painted initials so often used to

Monotype Goudy Text

(18 Point)

LOMBARDIC CAPITALS

(18 Point)

illuminate the manuscripts of the Middle Ages. Especially designed for use with Goudy Text, this set of capitals offers possibilities of a decorative richness most difficult to obtain with the roman form of letter.

But the Order Came Through

The firm of Samuel C. Rogers & Company, of Buffalo, manufacturer of automatic knife grinders, recently received an order which had arrived in spite of almost insuperable difficul-

ties. The order was sent by John Dickinson & Company, of Wellington, New Zealand, for a New Zealand printing plant. The envelope was in very dilapidated condition, and on the outside were rubber-stamped the words "Sal-



WILLIAM GUY MARTIN

Who steps into the important position given up by Mr. Loomis, and who will continue the policies followed by his able predecessor

vaged From S. S. Tahiti, Lost at Sea." The dramatic event which so recently shocked the civilized world was brought freshly to mind with the arrival of this rescued business item.

Cary Returns From European Trip

Melbert B. Cary, Jr., president of the Continental Typefounders Association, Incorporated, returned from Europe on September 12 after a combined business and pleasure trip of two months through France, England, and Germany. Mr. Cary makes this trip annually in order to maintain close contact with the foreign typefoundries his firm represents in the United States. He investigated the newer type faces and made note of the more unusual work being done by English and European printers. One of the highlights of Mr. Cary's trip was a visit to the German Printing Office, and while in London he talked with Bruce Rogers.

Challenge Magazine Published in Attractive Form

The September issue of *The Printers' Album*, the house magazine of the Challenge Machinery Company, of Grand Haven, Michigan, is most attractively handled and is a genuine credit to the firm. The cover and a number of the advertising pages are run in two colors with a resultant increase of interest, and the makeup in general is of excellent character. The first discussion, "Advertising Matter That Printers Can Produce," contains a host of suggestions many of which the reader may utilize to good advantage, and all in all this issue sets a most commendable standard.

G. L. Caswell Interested in Many Iowa Newspapers

G. L. Caswell, editor of THE INLAND PRINTER's Newspaper Work department, and managing director of the Iowa Press Association and of Iowa Newspapers, Incorporated, probably has more publishing interests than most of his readers realize. Two years ago he and his two sons consolidated two semi-weeklies at Cherokee, Iowa, making the *Times* a daily and the *Chief* a weekly. He is a stockholder of the Marengo *Pioneer-Republican*, a weekly which is a consolidation of the *Pioneer* and the *Republican*. In that office is also printed the Blairstown *Press*, which is handled just for the income earned on the printing. Mr. Caswell and one son have just purchased the Clarinda *Journal* and have consolidated it with the *Herald* of that town, making the *Herald* a daily and keeping the *Journal* a weekly.

Mr. Caswell's objective has been to establish his sons in good newspapers, and this he has achieved. Paul C. is editor of the *Daily Times* and the *Weekly Chief* at Cherokee, and Carl C. is business manager of the combined *Daily Herald* and *Weekly Journal* at Clarinda.

This record of Mr. Caswell's publishing interests is indicative of the caliber of THE INLAND PRINTER's several department editors: men who can speak with authority because they are active in their respective fields and are informed on important events almost as soon as they have taken place.

Postmaster General Seeks Increase in First-Class Postal Rates

Postmaster General Walter Brown, who addressed several hundred postmasters attending their association's annual convention on September 11, is quoted as having stated that he would ask Congress at its next session to increase the first-class postal rates. He went on to say that the two-cent rate, established in 1885, would, if figured on an economic basis, be equivalent to a rate of seven cents today.

Death of Edmund H. Jones

Edmund H. Jones, the president and general manager of the Cleveland Folding Machine Company, Cleveland, died on September 11 while returning from a business trip to New York City. He became interested in folding machines about a quarter of a century ago, and the Cleveland plant which developed as a result of his efforts is said to be the largest of its kind in existence. The Cleveland company was merged with the Dexter Folder Company a number of months ago.

Death of Harold A. Smith

Harold A. Smith, the general manager of the Sigmund Ullman Company, of New York City, a division of the General Printing Ink Corporation, died at Franklin, New Jersey, on August 21, at the age of fifty years. He became associated with the Sigmund Ullman Company shortly after its organization, and had risen to the positions of manufacturing head, sales manager, and secretary of the firm during a period of thirty-two years of earnest and most valuable service.

Business Conditions in the South

A report on business conditions in twenty-eight printing centers of thirteen southern states has been issued by V. C. Garriott, secre-

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tary of the Southern Master Printers Federation. Seven of the replies stated that business was "good" or "good and improving," eight reported it as "fair," and thirteen described it as "quiet" or "below normal." About half of these cities maintain some form of organization work, the newest group being the printers' club recently formed at Macon, Georgia.

Thomas Heads Detroit Typothetae

Ralph Thomas, treasurer of the Speaker-Hines Printing Company, has been elected the president of the Typothetae-Franklin Association, of Detroit, succeeding Leslie C. Smith, of

Your participation in the U. T. A.'s Boston convention, October 14 to 17, is the soundest investment in essential operating data that you could make. You will return more informed, more efficient, more inspired!

The Smith Press. Charles M. Voelker, of The Detroit Press, was chosen as vice-president, and W. Ray Baker, of Stair-Jordan-Baker, Incorporated, was made second vice-president. George R. Keller, secretary of the Ockford Printing Company and also president of the United Typothetae of America, Leonard Kolb, of the Kolb Printing Company, and Gail Cole, of the Cadillac Printing Company, were made members of the executive board.

Advertising Art Company Provides Copy and Layout Service

A copy, layout, and dummy service for printers, on fixed-fee basis, has been established by the Advertising Art Company, 1269 Broadway, New York City, Melville C. Coleman, free-lance article and advertising writer, has been appointed sales and service manager of the new department. This plan will be found helpful by many printers who do not maintain a copy department and yet need high-grade copy and layouts on many of the orders they are given to handle.

University of Oklahoma Displays Old Meeker Printing Press

The School of Journalism of the University of Oklahoma is exhibiting with considerable pride the old Meeker press, built in 1817. The press is the property of Giles E. Miller, editor of the Guymon (Okla.) *Panhandle Herald*. It is one of the very few Franklin hand presses still extant. This press has been used in the service of printing concerns in Pennsylvania, Kansas, Ohio, and Oklahoma, and the story goes that it reposed in the mud of the Kaw River for a while following a destructive demonstration by Kansas pro-slavery adherents.

Milwaukee Press Club Announces Winners of Contests

The Milwaukee Press Club, which had conducted several editorial contests in connection with the recent N. E. A. convention at Milwaukee, announces the winners of the various valuable prizes as follows:

A Nash sedan, offered by C. W. Nash, president of the Nash Motors Company, for the best editorial on Wisconsin, was won by Clayton Rand, publisher and editor of the Gulfport (Miss.) *Mississippi Guide*.

A prize of \$250, offered by the Milwaukee Chamber of Commerce for the best editorial on Milwaukee, was awarded to Ruth Ducey, city editor of the Harvard (Ill.) *Illinois Herald*. A second prize of a dish-washing machine, offered by the Sanitary Dish Washer Company, was won by Mack Cretcher, editor of the Newton (Kans.) *Journal*.

A Telechron electric clock, offered by the Bunde & Upmeyer Company for the best editorial on Wisconsin by a daily-newspaper editor, was awarded to L. M. Nichols of the Bristow (Okla.) *Daily Herald*.

Another electric clock, offered by the Milwaukee Press Club for the best editorial on Wisconsin by a woman editor, was won by Mrs. W. W. Henderson, editor of the La Plata (Mo.) *Missouri Home Press*.

A Humphrey gas fireplace, offered for the best editorial by a weekly-newspaper editor, was awarded to J. E. Worthington of the Lake Wales (Fla.) *Florida Highlander*.

A Majestic radio set, offered by the Badger Radio Corporation for the best editorial on Milwaukee by a Wisconsin editor, was won by Louis H. Zimmerman, editor of the Burlington (Wis.) *Standard-Democrat*.

Publisher Becomes Author and Poet

Lon F. Chapin, who quite a few years ago published an Iowa newspaper and was then known as one of the most efficient writers and publishers in the small-town field, recently published three books. His "History of Pasadena" has been brought out in two volumes, and the third book, "The Garden of the Heart," is a volume of poems. Twenty-five years ago Mr. Chapin moved to California, and he is associate editor and part owner of the Pasadena *Star-News*. He is now working on a book dealing with the history of Iowa.

Mergenthaler Introduces New Size of Caslon Old Face

In response to a clearly indicated demand the Mergenthaler Linotype Company has introduced Caslon Old Face in a new size—eleven-and-one-half-point. Requests for such a size have been made by book designers, and the popularity of Caslon Old Face for bookwork made the introduction of the new size a practicable step. A circular showing pages set in this size may be secured by writing to the Mergenthaler Company, Brooklyn, New York.

Teletype Corporation Absorbed by the A. T. and T.

The American Telephone and Telegraph Company has purchased the Teletype Corporation, of Chicago, manufacturer of equipment for printing automatically by telegraph. Whether or not the transaction includes the Teletypesetter Corporation could not be determined, as the officials were not disposed to give out any information on this point.

Printing Ranks Second in St. Louis

Printing is the second largest industry in St. Louis, according to a statement by Gordon C. Hall, director of the Associated Printers of St. Louis. The boot and shoe industry ranks first in that city. Mr. Hall reports that the 287 printing firms in St. Louis handle an annual business amounting to \$50,000,000 and employ 9,000 persons; and he ranks that city as the fifth largest printing center in the country.

Arccraft Ink Company Organized

The Arccraft Ink Company, Incorporated, has been organized at Atlanta, Georgia, by Robert F. Henry, Donald L. Woodward, and Julian H. Carmichael. The offices, warehouse, and plant are located at 365 Marietta Street. The firm will specialize in the manufacture and sale of high-grade printing and lithographing inks throughout the southeast section of the country. Mr. Henry will manage the Atlanta establishment, and Mr. Carmichael will be in charge of the New Orleans branch.

Printing Machinery Company Announces New Features

Use of semi-steel instead of die castings in the Sterling toggle hook and base system, with the resultant benefit of greater permanency and continual accuracy for this system, has been announced by the Printing Machinery Company, Cincinnati. This valuable development has been perfected after two years of effort by the company's engineers to design



The new ratchet hook may be used with either the new semi-steel base or the die-casting base

machines which could manufacture the honeycomb base in semi-steel. Another important feature of this system is the new ratchet hook for printers using the honeycomb base for book printing. This hook may be used with either the new semi-steel base or the die-casting base. The company states that the die-casting base will still be manufactured for the benefit of printers seeking a low-price base.

Advertising and Printing Exhibit

A collection of unusual specimens of advertising art and printing has been on exhibition at the Advertising Club, 23 Park Avenue, New York City. The specimens, which have received considerable commendation, were prepared by the A. D. V. Advertising Company and the Davidson Press, both of New York.

Photoengravers Hold Convention at Philadelphia

The thirty-fourth annual convention of the American Photo-Engravers Association will be held at the Hotel Bellevue-Stratford, Philadelphia, on October 9, 10, and 11. Important matters are to be settled, such as the interpretations of the standard scale and the inauguration of standardized educational efforts; large publishing and engraving plants are to be vis-

ited, and the exhibition of photoengravers' equipment is something that should not be missed. Association officials are looking forward to a record-breaking attendance, and those who attend will have no regrets.

D. M. A. A. Meets at Buffalo in 1931

The board of governors of the Direct Mail Advertising Association has selected Buffalo, New York, as the association's convention city for 1931. The convention will be held in October, but the exact dates have not been selected.

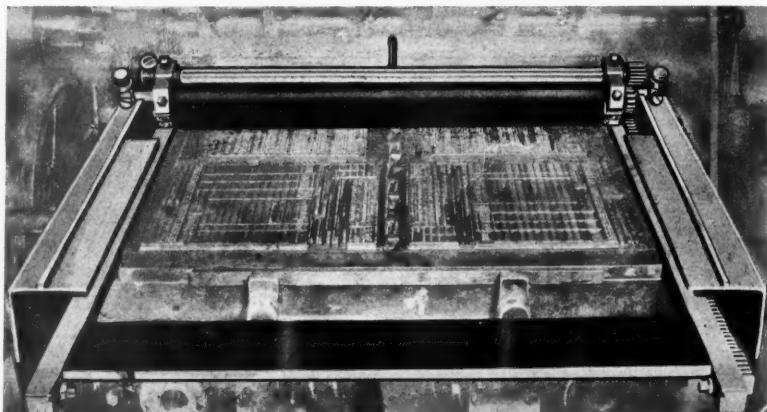
Death of Robert A. Steitz

Robert A. Steitz, vice-president and sales manager of the Barnes-Crosby Company, the widely known Chicago engraving firm, died on September 21 at the age of fifty-four years. He had been identified with this company practically since its organization, having occupied almost every position from that of shipping clerk up to that of vice-president. Mr. Steitz was a thirty-second-degree Mason and also took an active interest in the work of trade organizations in his field.

New Developments in the Equipment Field

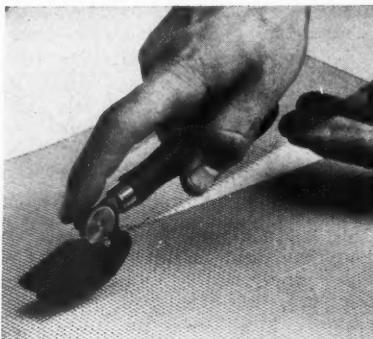
TEMPLE SAFETY SHEARS, a new type of scissors for cutting paper, light leather, cloth, rubber, light metal, etc., are being distributed by Gane Brothers & Lane, Incorporated. The

special conditions for styles A and B Kelly presses, is being marketed by the Russell Supply Company. This distributor locks in place at the forward end of the press, replacing the



The Cunningham auxiliary distributor for Kelly presses is said to provide full ink distribution and allow printing of solids the full seventeen inches from the gripper edge

principle of operation is entirely new in this use, permitting a clean, continuous cut which is impossible with ordinary scissors. The cutters, made of the best Swedish steel, are espe-



Temple safety shears for cutting paper, light leather, cloth, etc. Recommended for use in the bindery and elsewhere in the printshop

cially hardened to afford long life, and can readily be removed by the loosening of one screw. These shears are said to be most valuable for many purposes in the bindery and in other departments of the printing plant. Additional information on this product may be secured from THE INLAND PRINTER.

THE CUNNINGHAM AUXILIARY DISTRIBUTOR for the Style B Kelly special press, and under

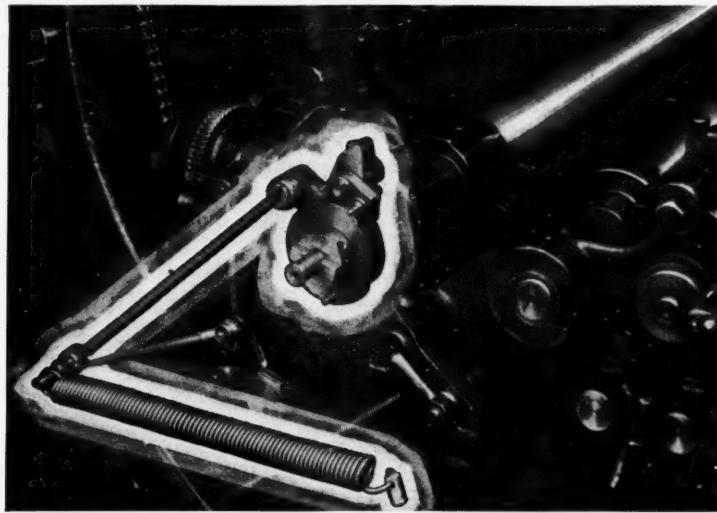
present brush. By this device the ink is carried from the front end of the form and redistributed over the entire form, thus providing full ink distribution and making it possible to print many halftones and solids the full seventeen inches from the gripper edge. Four $\frac{3}{4}$ by 11 letterheads, locked in a skeleton chase or on the press bed, can be fully covered with the Cunningham distributor, it is stated. The distributor can be installed in an hour, and then can be removed or put back in place within a minute's time. Additional information may be secured by writing to the Russell Supply Company in care of THE INLAND PRINTER.

THE ROTOR DUCTOR CONTROL, a device for controlling the flow of ink from the fountain roller to the ink plate on Miehle four-roller single- and two-color presses, is being distributed by the Rotor Ductor Control Company. It is stated that this device eliminates any chance of variation in color, prevents offset, and avoids trouble in folding due to too much ink. The equipment is well constructed and strong and is said to last for the lifetime of the press. Additional information regarding this device may be secured by writing to the Rotor Ductor Control Company, addressing the letter in care of THE INLAND PRINTER.

A NEW POTENTIOMETER PYROMETER, known as the Self-Contact, has been marketed by the Uehling Instrument Company. This pyrometer measures and records temperatures for any

purpose where a high degree of accuracy is essential. The recorder retains all the advantages of the potentiometer, but the novel contact method permits placing the galvanometer apart and at almost any distance from the re-

pressman. The usual clockwise rotation of the fountain roll draws lint and dirt to the bottom of the fountain and retards the flow of clean ink; but an occasional counterclockwise movement caused by the rectifier sets the dirt in



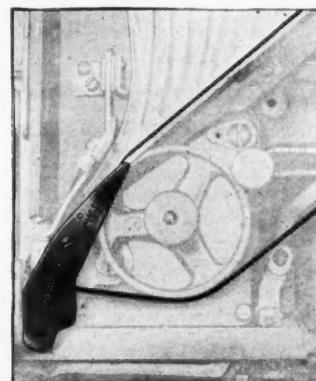
The Clark fountain rectifier is claimed to maintain uniform color, save ink, and generally improve the character of the work being run

corder. This makes possible a rugged recorder construction which will withstand very rough usage. The entire recording mechanism is fastened to a frame hinged to the case, and the instrument is said to be unusually accessible. A small motor operates when necessary to adjust the pen to the proper temperature reading

motion and permits the free flow of clean ink. It is claimed that the rectifier maintains uniform color, saves ink, and generally enhances the quality of the work being produced. The rectifier is made for small automatic cylinder-type presses as well as for the larger cylinder presses. Further information may be secured by writing to the Clark Press Equipment Company in care of THE INLAND PRINTER.

THE SENNETT POSITIVE ASSEMBLER for linotype machines, co-winner of the New York Sun \$2,500 award as one of the two recent outstanding contributions to the progress of modern printing, is being marketed by H. B. Rouse & Company. The device is described as positive because its operation causes the mats

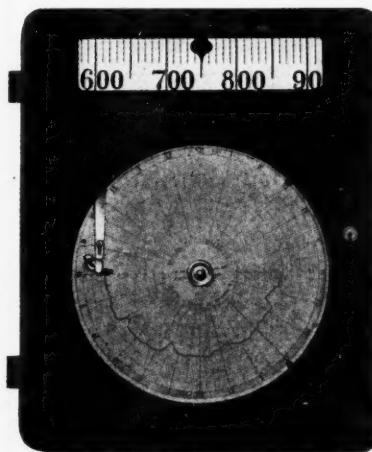
assembler on Chicago Tribune linotypes for a period of ten months, include the elimination of continual adjustments, reduction of transpositions to a minimum, increase of operator's output without use of excess energy, and the



The Sennett positive assembler, which is estimated to increase the operating speed of linotypes about 20 per cent

elimination of trouble with matrices jumping out of the machine. Additional information may be secured from THE INLAND PRINTER.

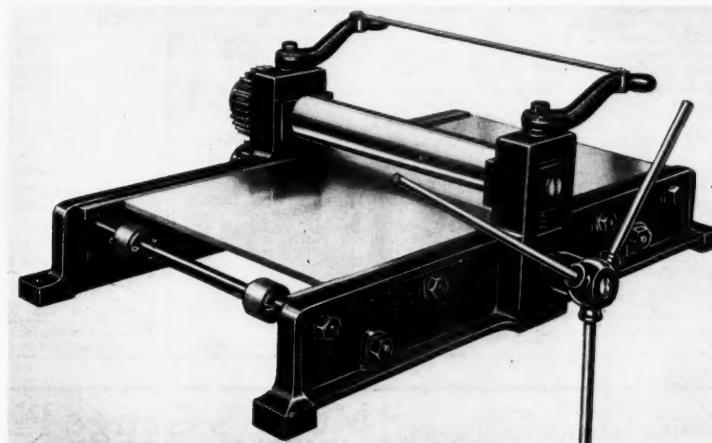
A DRY-MAT MOLDING PRESS of simple and economical construction, and known as the Reliable, has been introduced in the printing industry by the Printers Mat Paper Supply Company. This press allows the printer to make stereotype mats of his standing forms and also duplicate cuts, thus saving considerable storage space and avoiding the expense of electrotypes. The press is 24 by 31 inches in outside dimensions, and the traveling bed plate is 13 by 24 inches in width and depth and half an inch thick. This plate is supported by a lower or driving roller 2 9/16 inches in diameter and also by eight smaller rollers mounted on the tie rods. The lower roller has a cut-steel gear on either end for propelling the bed plate, and the main driving gears are of cut steel. Pressure is adjusted by moving



The Self-Contact pyrometer

on a clock-driven chart. Additional information on this pyrometer may be had by writing to the Uehling Instrument Company in care of THE INLAND PRINTER.

THE CLARK FOUNTAIN RECTIFIER, designed to maintain a uniform flow of clean and thoroughly mixed ink without the attention of the pressman, is being marketed by the Clark Press Equipment Company. The rectifier is a mechanical device attached to the end of the fountain roll on the cylinder type of press, and causing the direction of rotation of the roll to be automatically reversed at regular intervals, the distance and rapidity of the reverse movements being determined in advance by the



The Reliable dry-mat molding press enables the printer to make stereotype mats of standing forms and thus conserve storage space

to move at uniform speed throughout their travel, and thereby it is said to permit an increase of over 20 per cent in the speed of the machine. The advantages of the device, as cited by the company following the use of the

either of the two handles connected by the tie rod to the right or the left. Conditioned mats ready for molding and mat storage boxes are also sold by this firm. Additional facts are available from THE INLAND PRINTER.

THE INLAND PRINTER

J. L. FRAZIER, Editor

MILTON F. BALDWIN, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

330 SOUTH WELLS STREET, CHICAGO, ILL.

NEW YORK ADVERTISING OFFICE, 1 EAST 42D STREET

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER
330 SOUTH WELLS STREET

Vol. 86

OCTOBER, 1930

No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Advertising Council of Chicago; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen.

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Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of **THE INLAND PRINTER** as an advertising medium is unquestioned. The character of the advertisements now in its columns and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements to secure insertion in the issue of any month should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods are required to satisfy the management of this journal of their intention to fulfill honestly the offers in the advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

Megill's Gauge Pins for Job Presses

Accurate and uniform. We make a large variety. Insist
on Megill's products. Dealers or direct. Circular on request
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for
any Stock. \$2.50 set of 3.

HELP WANTED**Miscellaneous**

LEARN LINOTYPING or Intertype at home, spare-time study; steady work, \$55 a week; the Thaler System of linotype operation, together with a complete all-metal Thaler keyboard, given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 210 Legal Bldg., Washington, D. C.

Salesmen

SALESMAN, experienced; printers' supplies and machinery, and especially plate-mounting equipment for Middle West territory; must be a producer. Give details in application. O 280.

SALESMAN WANTED—A southern firm specializing in railroad tariff, catalog, book work, etc., wants a high type man that can get business of the above-mentioned class. O 292.

Typographer

HELP WANTED: TYPOGRAPHER—Southern California modern, progressive printing plant has opening for experienced typographer; now employed; non-union; capable of producing first-class layouts and handling all usual and unusual types; state age, experience, salary expected to start; exceptional opening for the right man. O 282.

INSTRUCTION

LEARN LINOTYPE, Intertype operating at home; the Standard System is a ten-finger touch system for operating Linotype and Intertype machines; new in principle, easy to learn, remarkable results; a system that develops high-speed operators with unusual accuracy. Remember—it's the ten-finger touch system. Fifty progressive lessons, with keyboard for home study. Write for details. THE STANDARD SYSTEM, 42-11 Twenty-first Ave., Long Island City, N. Y.

MILO BENNETT'S SCHOOL—World's best and one of the oldest; fine intertypes and linotypes, good building and surroundings; practical course at big school, \$10 per week; correspondence course, with keyboard, \$28; anyone desirous of increasing speed or taking up linotype or intertype operation or mechanism, write for free catalog. MILO BENNETT'S SCHOOL, Toledo, Ohio.

SITUATIONS WANTED**Bindery**

BINDERY FOREMAN, competent in all branches, pamphlet to full bound; familiar with Cleveland and Dexter folders, finishing, forwarding, etc.; good executive, good producer, A-1 mechanic, takes position with good printing house anywhere. O 179.

BINDERY FOREMAN—To take charge or as working foreman; experienced in edition and blank book shop; can rule, forward or finish, some folder experience; references furnished; will go anywhere; married. O 293.

Composing Room

STONE MAN AND LINEUP MAN (not the best in the world, but above the average) wishes position with union shop if year-around employment can be had; can handle Warnock and Latham best most efficiently; my after-a-while ability proven is my only reference; employed at present. O 287.

COMPOSITOR—First-class stonehand, intricate impositions, catalogs, publications, commercial color work, lineup, O. K. position; competent to take charge of stones; will go anywhere; references; open shop. O 290, care THE INLAND PRINTER, 1 E. 42d St., New York City.

STONE, LINEUP AND O.K. MAN, 12 years' experience; can handle all layouts for stone department; young and ambitious, not afraid of work; fast and accurate; not floater or boozier; now employed; desires change; prefer eastern or middle west location. O 289.

COMPOSING-ROOM FOREMAN, 25 years' Chicago experience, publications, catalogs, commercial; get production economically; open for situation; please state salary, and equipment you have; union. O 206.

PRINTER—Compositor, lock jobbers, vertical, proofreader, working foreman, direct mail, catalog, color work, factory forms; 12 years' experience; age 30. J. KELEAN, 1938 S. Spaulding St., Chicago, Ill.

SITUATION WANTED—Layout man, or position as production manager; 40 years in printing, 20 years in business; age 51 years. O 285.

COMPOSITOR, apprentice, desires work on newspaper; 4 years' experience. GEORGE SABO, 689 Avenue E, Bayonne, N. J.

Executives

AN OLD-TIME progressive and aggressive printer who has been composing-room foreman, pressman, superintendent, instructor in printing, Boston private school, and manager medium-size plant handling sales by contact and direct by mail, desires permanent location with responsible concern seeking an experienced and seasoned executive with mature judgment and the knack of doing things more efficiently and profitably; a going, middle-age American, healthy, active, resourceful; a mixer who can meet all kinds of people on their own ground; go anywhere. O 291.

HIGH-GRADE EXECUTIVE with years of practical experience in plant and office; know plant and office management, estimating, sales, production, buying, cost systems; have had complete management of business; production manager of plants doing around a million a year business; a young man who can produce results. O 271.

Managers and Superintendents

WANTED—Position as printing superintendent; practical man of wide experience and proven ability on all kinds and classes of work from the cheapest to the highest class of catalog and process color; can take charge of your plant and give you a real satisfactory production in quality and quantity; a money maker; now employed, but desire a change; will go anywhere. O 156.

SUPERINTENDENT OR MANAGER, a seasoned executive with complete knowledge of printing business; capable of managing all departments; typographer and pressman on finest grade of process color, halftone or black and white printing; knows colors, bindery, estimating, and office routine; age 40; now employed. O 112.

SUPERINTENDENT—Thoroughly practical, seasoned man in all departments; an organizer, progressive and alert; economic producer; above average in education and experience; large capacity for detail; competent copy editor and typographer; Middle West preferred. O 279.

Pressroom

PRESSROOM FOREMAN or superintendent; a proven executive and organizer, now in charge of large New York pressroom, seeks change; 12 years in last two positions; 5 years general superintendent experience; best references from past employers. O 178.

PRINTING SUPERINTENDENT—Ten years' experience handling Miehles, Kellys, cylinders, doing high-grade four-color process commercial work; excellent reference. O 294, care INLAND PRINTER, 1 E. 42d St., New York City.

PRESSMAN, twelve years' experience on single and two-color presses, running process and black and white, desires situation; steady work; furnish references; married; steady; excellent reasons for making change. O 161.

CYLINDER PRESSMAN wants position on Pacific Coast; 12 years' experience on publications, halftone and color. O 244.

Salesmen

SALES AND ADVERTISING EXECUTIVE with wide experience in direct-mail creative work; forceful sales executive and wants sales management or above-average connection where creative ability could be put to good use; has been practical printer, knows estimating and management; 20 years' experience; will consider purchase of interest. O 199.

PRINTING SALESMAN—Young man, university graduate, experienced in printing business, wants to sell for a medium-sized plant; would like to become a shareholder; now employed; best references. O 283.

WANTED TO PURCHASE

WANTED—Used offset press with positive delivery and motor; size 22 by 34 or smaller. Write fully what you have to offer. O 281.

WANTED—No. 8 Linotype. HERALD, Grande Prairie, Alberta, Canada.

BUSINESS DIRECTORY**Advertising Agency**

THE BATTERY EQUIPMENT AND SUPPLY CO., Chicago, maker of Besco Battery Equipment, has placed its account with Albert L. Lauer, Inc., Chicago. Thomas F. Lannin is the account executive.

Air-Conditioning and Humidifying Systems

UTILITY HUMIDIZERS have outsold all other makes combined in the printing trade of New York City; also oxidizers, neutralizers, ink, wax and bronze absorbers. **UTILITY HUMIDIZER CO.**, 239 Centre St., New York.

HUMIDIFYING SYSTEMS with automatic control. Low first cost and operation. Write **THE STANDARD ENGINEERING WORKS**, Pawtucket, R. I.

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Balers

AVAILABLE IN six sizes, fully guaranteed. Will ship on order thirty days' trial. **BUSINESS MEN'S PAPER PRESS CO.**, Wayland, Mich.

ECONOMY BALER CO., Ann Arbor, Mich., U. S. A. Manufacturers of Economy baling presses, a press for every purpose. Send for circular.

Belt and Tape Lacings (Hinged Metal)

FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.

Bookbinding Machinery

BRACKETT STRIPPING MACHINES for library, job and edition binderies; catalog publisher; blank book, stationery, school supply, tablet and paper box manufacturers. Descriptive circulars and stripped samples on request. **THE BRACKETT STRIPPING MACHINE CO.**, Topeka, Kan.

ROTARY GATHERING TABLE, variable speed; cuts cost of gathering in half. **EFFICIENCY BINDERY TABLE CO.**, 12130 Eggleston Avenue, Chicago.

Brass Rule

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Dissipate Static.. DOYLE ELECTRIC SHEET HEATER.. Prevent Offset**Conquer Lint.. DOYLE VACUUM SHEET CLEANER.. Conquer Dirt**

Doyle's Brilliant Gold Ink
Doyle's Setswell Compound

J. E. DOYLE COMPANY
310 Lakeside Ave., Cleveland, Ohio

Doyle's Liquid Reducer
Doyle's Fast Dryer

Brass Type	Mailing Cartons
AMERICAN TYPE FOUNDERS CO.—See Typefounders.	WHEELWRIGHT SAFEWAY MAILERS. Envelopes of laminated board; superlative protection in transit. Send for prices. SAFEWAY SALES CORP., 126 Massachusetts Ave., Boston, Mass.
Bronze Ink	Metal Feeders
DEPENDABLE GOLD AND SILVER printing inks are readily prepared by mixing our Universal Bronze Ink Varnish with gold bronze and aluminum ink powders, for general use on job, cylinder and high-speed presses. GEM BRONZE INK COMPANY, 1108 Locust Street, Philadelphia, Pa. (Cable address: "GEMBRONZE," Philadelphia.)	METAL FEEDERS for composing machines. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the improved Simplex metal feeder.
Bronze Powders	Metal Furnaces
EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Manufacturer and importer of finest quality printing bronzes.	METAL FURNACES, Linotype, Monotype, etc. ALFRED W. CHANNING, Inc., Valley Stream, N. Y. Manufacturers of the Supreme metal furnace.
Bronzing Machines	Numbering Machines
LACO FLAT BRONZING MACHINES with 9-time dusting, 4-time rubbing and double-action cleaning apparatus, built by LACO MASCHINEN-FABRIK, Paul Tschentscher, Leipzig W 33, Postfach 55, Germany.	TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.
THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.	Offset Presses
COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.	COLUMBIA PRINTING MACHINERY CORP., 100 Beekman Street, New York City.
Calendar Pads	Overlay Process for Halftones
THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.	CHALK OVERLAY PROCESS dissolves, no acids; simple, practical. Free sample, etc. DURO OVERLAY PROCESS, 579 Ravenswood Circle, Wauwatosa, Wis.
Calendar Plates	Padding Composition
CALENDAR ELECTRO PLATES—Regular, football and basketball; sheets ready; lowest prices. INDIANA PRINTERS SUPPLY CO., Indianapolis, Indiana.	JOHNSON'S ELASTIC padding composition; costs more but worth more. WM. R. JOHNSON CO., INC., 72 Columbia Street, Seattle, Wash.
Chalk Relief Overlay	Paper Cutters
COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.	AMERICAN TYPE FOUNDERS CO.—See Typefounders.
Christmas Cards	Patents—Trade Marks
PRINT YOUR OWN CHRISTMAS SETS—Signed Christmas electros by Crescensionham. Restricted offer. No duplicates in your territory. Free catalog of one-color electros. STAG PRESS, 71 W. 44th St., New York City.	PROTECT your inventions and trade marks. Complete information sent free on request. LANCASTER, ALLWINE & ROMMEL, Registered Patent Attorneys, 476 Ouray Bldg., Washington, D. C.
Composing-Room Equipment—Wood and Steel	Photoengravers' Machinery and Supplies
AMERICAN TYPE FOUNDERS CO.—See Typefounders.	THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern office, Chrysler Building, New York. Send for catalog.
THE WANNER COMPANY—See Typefounders.	JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, router cutters; a line of quality.
Cylinder Presses	G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.
AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic jobber.	Plateless Process Engraving and Embossing
Easels for Display Signs	UGOLAC for embossed and engraved effects. Raising machines and raising compounds. Manufactured by HUGO LACHENBRUCH, 18 Cliff Street, New York City.
EASELS for display signs. STAND PAT EASEL CORP., 66-72 Canal Street, Lyons, N. Y.	Price List for Printing
Electrotypers' and Stereotypers' Machinery	PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah.
THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.	Printers' Supplies
Electrotypers' Supplies	AMERICAN TYPE FOUNDERS CO.—See Typefounders.
G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.	THE WANNER COMPANY—See Typefounders.
Embossing Composition	Printers' Tools
STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; $5\frac{3}{4}$ by $9\frac{1}{2}$ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.	STAR TOOL WORKS, Shuey Building, Springfield, Ohio (Established 1907). Manufacturers of "Star" composing sticks, line gauges, page calipers, T-squares.
Folding Machines—Automatic	Printing Material
RUSSELL ERNEST BAUM, 615 Chestnut Street, Philadelphia, Pa.	AMERICAN TYPE FOUNDERS CO.—See Typefounders.
Gold Inks	Printing Papers
EDWARD C. BALLOU CORPORATION, 456 Fourth Avenue, New York City. Gold and silver inks a specialty.	A COMPREHENSIVE LINE of fine papers for every printing need. DWIGHT BROS. PAPER CO., 626 S. Clark Street, Chicago, Ill. "Our Service will be Maintained"
Lamp Guards (Plain, Reflector and Portable)	Printing Presses
FLEXIBLE STEEL LACING COMPANY, 4655 Lexington Street, Chicago.	DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.
Line-up Tables	THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Newspaper and magazine rotary presses.
CRAFTSMAN LINE-UP TABLE CORP., 49 River Street, Waltham, Mass. Chicago office: 940 Transportation Building.	AMERICAN TYPE FOUNDERS CO.—Kelly presses, Peerless Feeder Units.
Lithographers	THE WANNER COMPANY—See Typefounders.
LUTZ & SHEINKMAN, INC. LITHOGRAPHERS 2 Duane Street, New York	Productimeters
MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.	PRODUCTIMETERS for every counting purpose; sturdy and reliable; easy-to-read figures. Write for catalog. DURANT MFG. CO., 653 Buffum Street, Milwaukee, Wis.
Lithographers' Supplies	Rebuilt Printing Presses
G. C. DOM SUPPLY CO., 125 East Pearl Street, Cincinnati, Ohio.	AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Composing-Room Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Steel Plate Mounting System

STEEL PLATE MOUNTING SYSTEM—the most durable, accurate and thoroughly practical. Manufactured by UNIQUE STEEL BLOCK COMPANY, Waverly, N. Y.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina Street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

Stock Cuts

CATALOG showing thousands of ready made cuts. Write today. COBB SHINN, 40 Jackson Place, Indianapolis, Ind.

Stripping Machines

THE BRACKETT STRIPPING MACHINE CO., Topeka, Kan.

Tags

TAGS! For every purpose. Quick service. BOYLE TAG MFG. CO., INC., 215 W. 20th Street, New York City.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 11 Governor St.; Atlanta, 192-96 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 646 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St., South; Denver, 1621 Blake St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 125 Second St.; Omaha, 1114 Howard St.; Seattle, Western Ave. and Columbia; Dallas, 1102 Commerce St.; Washington, D. C., 1224 H St., N. W.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, INC., 216 East 45th Street, New York City. General headquarters for all European types and Goudy faces. Stocked in Chicago by Turner Type Founders Co., 226 N. Clinton St.; in San Francisco by Monotype Composition Co.; in Boston by Machine Composition Co.; in Cleveland and Detroit by Turner Type Founders Co.; in Philadelphia by Emile Riehl & Sons; in Kansas City, Missouri, by Kansas City Printers' Exchange; in Des Moines by Des Moines Printers' Exchange; in St. Paul by Perfection Type, Inc.; in Buffalo by Charnack Machine Co.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, branch of Bauer Type Foundry, Germany, producers of Futura, Lucian, Bernhard Roman, Bernhard Cursive, Bauer Bodoni, Atrax, Phyllis and other European faces. Stocked with New England Type Foundry, Inc., Boston; Emile Riehl & Sons, Philadelphia; Turner Type Founders Co., Cleveland; Chicago, Detroit; Mackenzie & Harris, Inc., San Francisco; represented by J. C. Niner Co., Baltimore; James H. Holt, Memphis; Pelouze Printers Supply Co., Richmond.

EMPIRE TYPE FOUNDRY, Delevan, N. Y. Ask for folder of our new, beautiful Cobal type series. Foundry cast from hard metal, 6 to 72 pt., and sold at prices you can afford to pay and still have money left in the till.

SCHELTER & GIESECKE AG, Leipzig CI, Germany. Important collection of new faces cast on American Point System. Direct-mail selling to American Printers. Agents wanted. Write for specimen books.

THE WANNER COMPANY, typefounders supply house, selling leading manufacturers' and typefounders' products, 714-716 S. Dearborn Street, Chicago.

CONNECTICUT - NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

NORTHWEST TYPE FOUNDRY, Foundry type for less, New York, Chicago, Minneapolis, Seattle, San Francisco.

Type Wash

NO-WURK-UP prevents type workups, cleans corroded cuts, removes rust from machinery. THE RUSTICIDE CO., 416 Frankfort Avenue, Cleveland, Ohio.

Wire

SENECA WIRE & MFG. CO., THE, Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Wire Stitchers

AMERICAN TYPE FOUNDERS CO.—Boston Wire Stitchers.

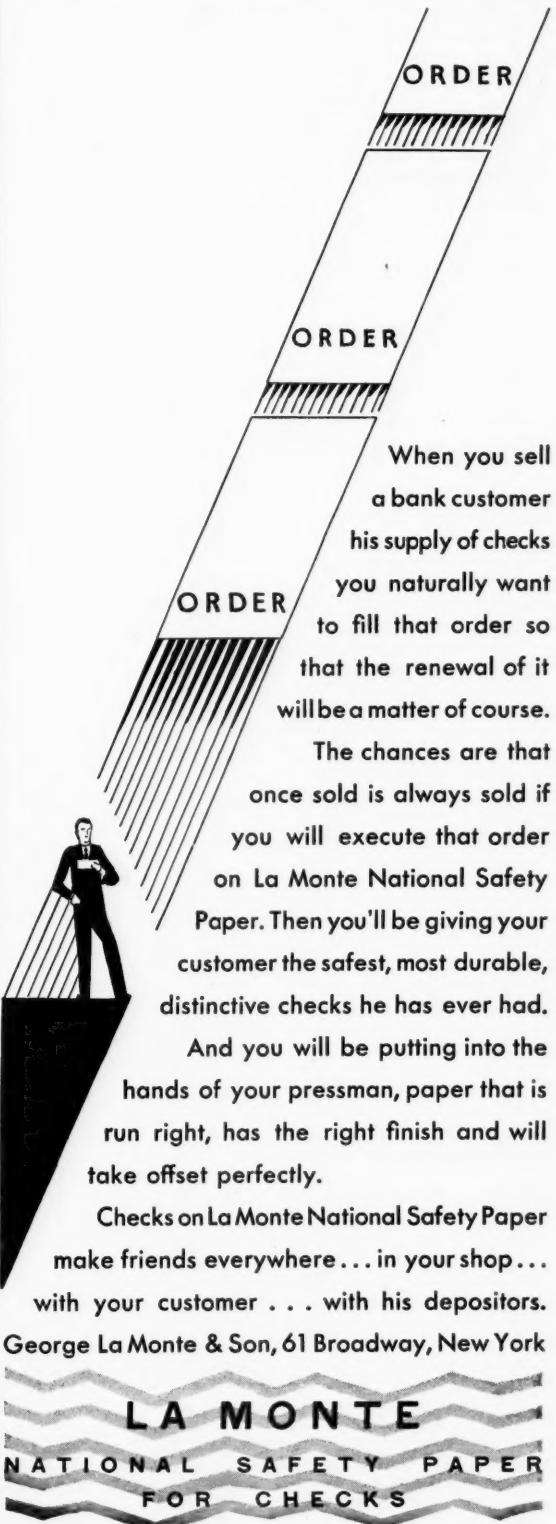
Wood Goods—Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

**CARDBOARD
...EASELS**

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outlive your display card. Write for samples today.

STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.

**SELL THEM LA MONTE
AND THE JOB IS DONE**

Buckeye Cover — *an ideal upheld*

UNIFORMLY fine effects on a paper that has the strength and endurance to give the maximum life to advertising productions—this is the goal toward which all good printers strive.

On Buckeye Cover — the standard cover paper of the world — these results are most certainly and economically obtained.

The brilliance and variety of the colors, the interest of its surface texture and the uniform solidity of the stock make Buckeye Cover the first choice of printers everywhere.

Artistic effects are more readily obtainable on Buckeye than on any other cover stock. The color range makes possible any desired effect and the standard character of the paper itself adapts it to any form of treatment or any type of art.

We have interesting demonstrations available to our friends in the printing or advertising industries who may favor us with requests.



THE BECKETT PAPER CO.

Makers of Good Paper in Hamilton, Ohio, Since 1848

upstream

■ Going upstream is harder work than drifting with the current. It requires push and energy.

■ Grappling with printing competition this Fall is going upstream. Every salesman in town is sitting in the reception room of your pet customer.

■ But there's a way to lick 'em, and that way is with a dummy. Not an ordinary dummy—but an idea dummy with a corking fold and a jolly new color scheme. A clean dummy done up in a neat portfolio—"checked and double-checked."

■ Bradner Smith dummies (and their understudies, the samples) sell printing orders where none grew before. Take them along when you're pushing upstream.



**BRADNER SMITH & CO
PAPER MERCHANTS
333 SOUTH DESPLAINES STREET • CHICAGO**

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Increase Sales?

Use Covers That Command Attention!



Exclusive Design — Distinctive Individuality —
Zenith of Artistic Beauty; they impel attention,
with added interest, to increase the sales value of
any commercial book.

If your catalog or sales manual is worthy of the
prestige only such covers can impart—if you want

increased sales, then without obligation, send for
sample Molloy-Made Cover.

Whatever your range of price, whether it be Hot
Die Embossed Paper, Flexible Mocotan, or Artificial
Leather, let Molloy artists submit a cover idea.



Commercial Covers for Every Purpose

THE DAVID J. MOLLOY COMPANY

2859 North Western Avenue
Chicago, Illinois

New York Address:
52 Vanderbilt Avenue



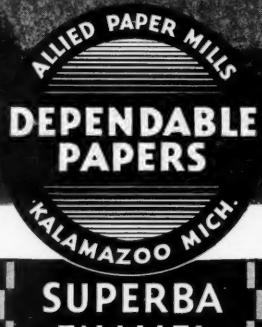
The Polestar—One of Allied's Series on Dependability

Who needs to be reminded that quality in paper means economy in printing? Bear this in mind when considering Superba Enamel—one of the most beautiful sheets of coated paper ever manufactured. Printing is bound to show up more brilliantly on this paper. That's its purpose. It is made expressly for deluxe editions of fine booklets—for exquisite color work. Superba Enamel's inherent dependability makes it a joy to print. Send for samples; we'll furnish a generous supply if you wish.

ALLIED PAPER MILLS, Kalamazoo, Michigan

*New York Office and Warehouse: ALLIED PAPER MILLS, INC., J. W. Quimby, Vice-President,
471 Eleventh Avenue, New York City, New York.*

*New England Representative: J. A. ANDREW, 10 High Street, Boston, Massachusetts.
Western Representative: R. C. BISHOP, 461 Market Street, Sheldon Bldg., San Francisco, Calif.*



**ALLIED
PAPERS**



A.B.C. BO^D
Orford P^E
Rock Bon^A
A DECADE BOND^{DECADE BOND}
AVALANCHE
"The Outstanding Bond"
White^B
ational^C



A high grade rag content bond paper manufactured to meet the growing demand for a real bond paper at a minimum cost for circular letters, department correspondence, bank and commercial forms.

Made by **GILBERT PAPER COMPANY, Menasha, Wis.**

DISTRIBUTORS

ALEXANDRIA, LA.	Louisiana Paper Co.	NEW YORK, N. Y.	Bishop Paper Co., Inc.
APPLETON, WIS.	Woez Bros.	NEW YORK, N. Y.	Green, Low & Dolge, Inc.
ATLANTA, GA.	Sloan Paper Company	NEW YORK, N. Y.	Harlem Card & Paper Co.
BALTIMORE, MD.	H. A. Lengnick	NEW YORK, N. Y.	R. C. Kastner Paper Co.
BATON ROUGE, LA.	Louisiana Paper Co.	NEW YORK, N. Y.	Allan & Gray, Inc.
BIRMINGHAM, ALA.	Sloan Paper Company	PHILADELPHIA, PA.	Garrett-Buchanan Co.
CHICAGO, ILL.	Messinger Paper Company	PORLAND, ORE.	Carter, Rice & Co. Corp.
CHICAGO, ILL.	Swigart Paper Company	RALEIGH, N. C.	Epes-Fitzgerald Paper Co.
CLEVELAND, OHIO	Millcraft Paper Company	RICHMOND, VA.	Epes-Fitzgerald Paper Co.
COLUMBIA, S. C.	Epes-Fitzgerald Paper Co.	SAN FRANCISCO, CALIF.	Bonestell & Company
COLUMBUS, OHIO	Scioto Paper Company	SEATTLE, WASH.	Carter, Rice & Co. Corp.
DETROIT, MICH.	The Paper House of Michigan	SHREVEPORT, LA.	Louisiana Paper Co.
HARTFORD, CONN.	Green, Low & Dolge, Inc.	ST. LOUIS, MO.	Baker Paper Company
JACKSONVILLE, FLA.	Knight Bros. Paper Co.	ST. PAUL, MINN.	Inter-City Paper Co.
LOUISVILLE, KY.	The Rowland Company	TAMPA, FLA.	Knight Bros. Paper Co.
MIAMI, FLA.	Knight Bros. Paper Co.	TEXARKANA, ARK.	Louisiana Paper Co.
MILWAUKEE, WIS.	Allman-Christianen Paper Co.	TOLEDO, OHIO	Millcraft Paper Co.
MINNEAPOLIS, MINN.	Swartwood-Nelson Paper Co.	TOPEKA, KAN.	Central Topeka Paper Co.
MONROE, LA.	Louisiana Paper Co.	VANCOUVER, B. C.	Coast Paper Company
NEW YORK, N. Y.	Blake-Butler Paper Company	WAUSAU, WIS.	Paper Specialty Co.

Please Mention THE INLAND PRINTER When Writing to Advertisers.



For deeds . . .
documents and fine letterheads
Old Hampshire Bond

THE paper maker of a hundred years ago dipped his sheets one by one, in hot tub sizing, and hung them up to dry slowly—naturally.

Except for the fact that machines have taken the place of hands, Old Hampshire Bond today employs those same principles of tub sizing and loft drying that are still the *only* real way to preserve the snap and crackle, the inkproof qualities, of truly fine paper.

That's why Old Hampshire Bond

is unequalled for deeds, documents and fine letterheads . . . why it comes through the tear-and-fold and Mullen tests with high honors . . . why it has extraordinary strength and permanence.

Old Hampshire Bond has been made familiar to your customers by a quarter century of consistent advertising. It turns out a better printing job, pleases customers, and brings them back for more. Available in white and twelve beautiful tints.



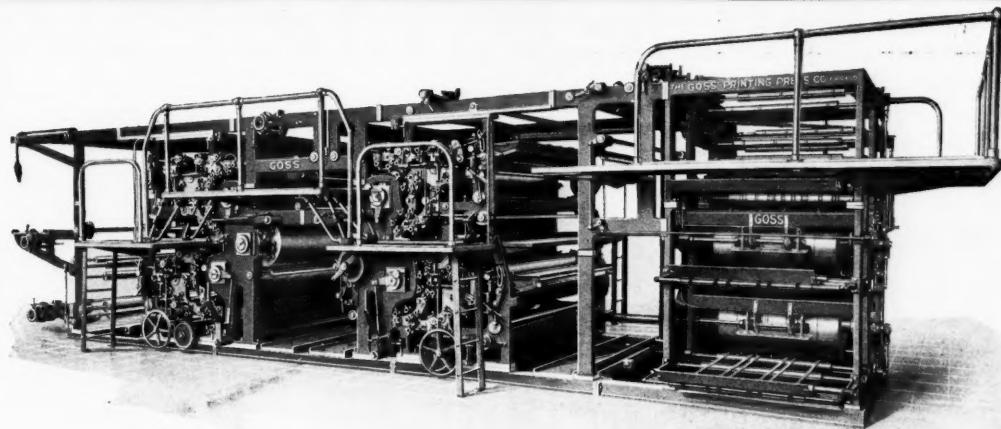
Old Hampshire Bond

HAMPSHIRE PAPER COMPANY, SOUTH HADLEY FALLS, MASS.

Also makers of Old Hampshire Social Stationery

"The Aristocrat of the Writing Table"

IT ISN'T WHAT WE THINK NOR WHAT
WE SAY THAT ESTABLISHES THE GOOD REPUTATION OF GOSS PRINTING
PRESSES BUT IT IS WHAT OTHERS THINK



A SPECIAL GOSS ONE ROLL, 96 PAGE, HALF TONE AND COLOR MAGAZINE PRESS

Business Sits With the Printer and Stays With the Printer Who Quotes the Lowest Prices *GOSS Special Rotaries Enable You To Do That*

IF THE wheels of your presses are to turn regularly, your prices must equal or be lower than the prices of your ablest competitors. The business that is yours today will stay if your prices equal or are less than other quotations. The business you'd like to get will come and sit with you (and stay) if your bids are less than others. You can *lower* your prices by lowering your costs; and you can lower your costs with a GOSS Special Rotary. It costs less to own, less to operate. It prints more beautifully than specifications dictate. It prints *fast*, 15% to 25% *faster* than any other press. These are the reasons it enables you to quote the *lowest* prices; reasons why you can prosper with a GOSS Special Rotary.

THE · GOSS · PRINTING · PRESS · COMPANY

Main Office and Factories: CHICAGO, ILLINOIS

NEW YORK OFFICE: 220 EAST FORTY-SECOND ST. • SAN FRANCISCO OFFICE: 707 CALL BUILDING
THE GOSS PRINTING PRESS COMPANY OF ENGLAND, LTD. • • • LONDON

GOSS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



Junk half the Printing Plants

IF HALF THE PRINTERS who have thought, at one time or another, that the printing business is over-equipped, had simply junked their plants, by now the situation would—or might—be a bit easier. Unfortunately, most of them missed that opportunity.

NOW, all those printers who believe the printing business is over-equipped and are willing, therefore, to junk *just half* of their present plants, hold up the right hand, please. Thank you. Evidently the printing business is not over-equipped. No, it's just under-sold.

or--Sell more printing--at a profit

THE URGENT NEED of the industry for more and more men who can sell printing at a profit is one the U. T. A. has spent many thousands of dollars to supply. Thousands of proprietors and salesmen are, today, better salesmen because they have taken advantage of the selling-printing training offered its members by Typothetae, but still the need for trained salesmen is felt. So, the training that has proved so valuable is being continued and improved.

"EVERY DAY I find *profit* in using suggestions contained in the course," writes an executive of a large, middle-western printing plant; and a Canadian sales-manager of a highly successful firm says:

"Each of the salesmen on our staff has shown increased sales during the years that we have been associated with the Sales Club."

"IT HAS elevated our standards of selling," says another sales-manager, while "It has changed my views to such an extent that competitive selling does not interest me," is the significant statement of a proprietor who tells of the contribution of U. T. A. sales-training to his success.

LITERALLY hundreds of printing salesmen have written to tell of the great benefit Typothetae sales-training has been to them.

Sales Clubs and Sales Meetings

TYPOTHETAE SALES-TRAINING is available to all Typothetae members and their salesmen. In communities where local groups of member-printers are located, the Sales Club has been devised to provide an organized method that makes this sales-training accessible to every salesman qualified to receive it. In other circumstances, these Sales Club Programs can be used by the proprietor

or sales-manager and salesmen connected with a single firm, as programs for a series of sales meetings.

IF, rather than junk half your plant—rather than have your equipment stand idle half the time—you seriously wish to sell more printing—at a profit—then by all means investigate the sales-training service of the U. T. A.



**UNITED
TYPOTHETAE
OF
AMERICA**

*The
International Association
of Printing Plant
Owners*

UNITED TYPOTHETAE OF AMERICA,
Tower Building, Washington, D. C.

Without obligation on my part, please tell me how Typothetae Sales-Training can help me sell more printing at a profit.

Name Position No. Salesmen

Firm Address

◆



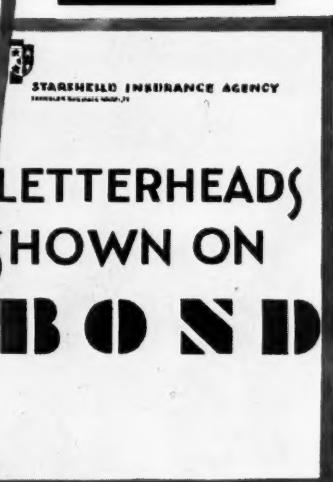
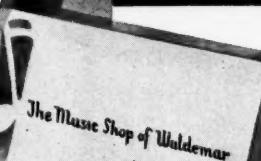
To PRINTERS, LITHOGRAPHERS, ENGRAVERS and STATIONERS

Ask for the series of suggested printer letters and letterheads in the important Canney-Scott folder.

Style IN LETTERHEADS AS SHOWN ON ACCEPTANCE BOND

DISTRIBUTORS

Albany	Hudson Valley Paper Co.	New Haven	The Arnold-Roberts Co.
Atlanta	The Whitaker Paper Co.	New Haven,	The Rourke-Eno Paper Co., Inc.
Augusta	The Arnold-Roberts Co.	New Orleans	E. C. Palmer & Co., Ltd.
Baltimore	The Whitaker Paper Co.	New York, Beekman Paper & Card Co., Inc.	
Billings, Carpenter Paper Co. of Montana	The Whitaker Paper Co.	New York	Lathrop Paper Co., Inc.
Birmingham	The Arnold-Roberts Co.	New York	J. E. Linde Paper Co.
Boston	The Arnold-Roberts Co.	New York	Marquardt, Blas & Decker, Inc.
Boston	John Carter & Co., Inc.	New York	Miller & Wright Paper Co.
Boston	Carter, Rice & Co., Corp.	New York	The Whitaker Paper Co.
Boston	Knight, Allen & Clark, Inc.	Oklahoma City	Western Newspaper Union
Buffalo	Bulfan Myers Corp.	Omaha	Carpenter Paper Co.
Chicago	Bradner Smith & Co.	Oakland	Baker Paper Co., Inc.
Chicago	The Whitaker Paper Co.	Philadelphia	Garrett-Buchanan Co.
Cincinnati	The Whitaker Paper Co.	Philadelphia, J. R. Howarth Paper Co., Inc.	
Cleveland	The Alling & Cory Co.	Philadelphia	Paper Merchants, Inc.
Columbia, S. C.	Kelly Paper Company	Pittsburgh	The Whitaker Paper Co.
Dallas	E. C. Palmer & Co., Ltd.	Providence	The Arnold-Roberts Co.
Denver	Western Paper Co.	Reading	Van Reed Paper Co., Div.
Des Moines, Carpenter Paper Co. of Iowa	Western Paper Co.	Rochester	R. M. Myers & Co., Inc.
Detroit	The Whitaker Paper Co.	Salt Lake City	Carpenter Paper Co. of Utah
Fort Smith, Ark.	Fort Smith Paper Co.	San Francisco	Commercial Paper Corp.
Grand Rapids	Quimby-Kain Paper Co.	Scranton	Megaree Brothers, Inc.
Great Falls, Carpenter Paper Company of Montana	Johnston Paper Co.	Sioux Falls	Silcox Falls Paper Co.
Greensboro, N. C.	Dillard Paper Co.	Springfield	Zellerbach Paper Co.
Harlingen, Tex.	Verhaalen Paper Co.	St. Louis	Meek & Whitney, Inc.
Harrisburg	Johnston Paper Co.	St. Louis	Acme Paper Co.
Hartford	John Carter & Co., Inc.		
Hartford, The Rourke-Eno Paper Co., Inc.	L. S. Bowditch Company	St. Paul	F. G. Leslie Paper Co.
Houston	Indiana Paper Co.	Tampa	E. C. Palmer & Co., Ltd.
Indianapolis	Jackson Paper Co.	Toledo, The Ohio & Michigan Paper Co.	
Jackson	Midwestern Paper Co.	Troy, N. Y.	Troy Paper Corporation
Kansas City	Lincoln Paper Co.	Washington	The Whitaker Paper Co.
Lincoln	Lincoln Paper Co.	Wichita	Western Newspaper Union
Minneapolis	Nawhouse Paper Co.	Worcester	Chas. A. Esty Paper Co., Div.
Newark, N. J.	Lathrop Paper Co., Inc.	London, Eng.	Fredrik Johnson & Co., Ltd.
Newark, N. J.	J. E. Linde Paper Co.		



LETTERHEADS once dreary and stammering, now are silver-tongued salesmen. Letterheads once halting and lame have become winged messengers, multiplying the sales force a thousand times—able to penetrate to inner sanctums—creating new business and preparing the way for more.

STYLE—the sales wedge to bigger markets—has come to letterheads! STYLE—the child of imagination—is adding a new force to sales letterheads.

We have just issued a portfolio demonstrating the new power of Style in Letterheads, based on that rag-content paper of splendid value—Eagle-A Acceptance Bond. Full of actual specimens and miniatures, this book will offer many ideas to advertising men and printers. You may obtain a copy of this portfolio by writing the nearest Acceptance Bond Distributor, as listed on this page.

AMERICAN WRITING PAPER COMPANY
INCORPORATED
HOLYOKE - MASSACHUSETTS

Please Mention THE INLAND PRINTER When Writing to Advertisers.



As Correct AS THE COURTESY OF MODERN BUSINESS

GONE are the meaningless curtsies and catch-phrases of old-fashioned business etiquette. Today's business and its written communications breathe a breezier courtesy that's founded on logic and thoughtful consideration rather than stilted mannerisms.

Consequently, business men who place a proper value on the other fellow's time, patience and good opinion are using

stationery of *Correct Bond*. And, knowing this, printers and lithographers who consider their customers' needs as well as their own production schedules are recommending *Correct Bond* with results mutually satisfying. They know that a rag content bond of this character lends to a well composed letter an impression of stability and sound judgment that adds conviction to the words themselves. They know that it lies flat on the press and takes a clean, clear-cut impression from any process. *Correct Bond* has the clear brilliant white color and the strength and crispness of clean white rags—with the added advantage of a medium price, and a background of experience covering more than three decades and a half in the making of fine rag content paper.



Correct Bond The LETTERHEAD PAPER

THE AETNA PAPER COMPANY
Dayton, Ohio

DE LUXE HAMMERMILL COVER

SINCE the introduction of the new range of colors in Hammermill Cover something over a year ago, the line has had a range of shades extremely attractive to direct mail users. Now there are available some finishes which take advantage of these pleasing colors. DeLuxe Hammermill Cover is suitable as the cover for the finest catalog or the body of the most pretentious mailing piece.

DeLuxe Hammermill Cover is made in five finishes: Laid, Cloud, Morocco, Brushmark and Heavy Leather, *all* these finishes are available in all twelve standard colors: White, Sepia, Yellow, Blue, Goldenrod, Turquoise, Brown, Green, Gray, Purple, Terra Cotta, Scarlet.

Quite naturally such an extensive range of colors and finishes in the different sizes called for by the trade are not carried in stock at all points where Hammermill Papers are distributed. However, any item is quickly available from the Mill by placing an order with a Hammermill Agent. The quantity requirement is reasonable; the minimum order is one package of an item (250 sheets of basis 20 x 26—50 or 20 x 26—65, or a 100 sheet package of double thick).

If you have jobs that call for cover paper that is handsome in its own right, you should have a set of the DeLuxe Sample Books of Hammermill Cover. By requesting it on your business letterhead, a complete set of five sample books, one for each finish, will be sent you from the Advertising Department.

HAMMERMILL PAPER COMPANY
ERIE, PENNSYLVANIA



Order a ream of Dennison's
gummed paper, 
call your foreman  and
your pressman , your
feeder,  your best
compositors  and even
your "printer's devil"  *(if you have one)*
tell 'em to run the ream 
and **THEN**

let your Pressroom decide!



Dennison's Gummed Paper

"Tests Best on the Press"

Dennison Manufacturing Co. Dept. 37-X, FRAMINGHAM, MASS.

I would like to see without obligation
to myself, your Printers' Service Book

Name.....

Address



INEVITABLE

IT was inevitable that the hand of modern business should reach for this new paper, the New KVP Bond -- so exactly does it answer every requirement of business today -- for better quality at lower cost.

To the executive it brings a paper that "looks like a million dollars" but costs little. A paper, which, while conveying a fine appearance is also practical, resisting age and keeping records safe.

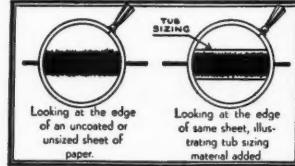
Stenographers like it because it is easy to type or write on; erases without roughing up; has a smooth surface and makes perfect carbon copies.

Those who receive letters written on The New KVP Bond receive a good impression -- an atmosphere of prestige and style. **And yet** -- your purchasing department saves money.

Above all -- remember it is watermarked to protect you against substitutes. Today -- ask your paper merchant for samples -- or write direct to us.

**KALAMAZOO
Vegetable Parchment Co.**

KALAMAZOO, - - MICHIGAN



THE NEW **KVP BOND** TUB SIZED AND WATERMARKED



A MODERN PAPER FOR MODERN BUSINESS



Right at your customer's desk . . .

... that's the place to start cutting unprofitable overhead

THINK what a lot of trouble you'd save—and what a lot more profit you'd make—if all your customers consulted you before they decided on mailing piece sizes!

Many do, of course. But those who do not are often the very ones who insist on "trick" sizes that involve a lot of extra overhead . . . cutting down your profit, and making printing costs unnecessarily high.

These men are striving for something "different." They want their booklets and folders to stand out—

and they forget that your skill can give more distinction to a mailing piece than all the odd sizes in the world. Yet they would undoubtedly be glad to specify standard sizes if they knew what a wide range of shapes they had to choose from.

That's just why the Warren Chart of Mailing Piece Sizes was prepared. It gives printing buyers actual-size diagrams for mailing pieces . . . all of them standard . . . to cut without waste from standard sheet sizes . . . to fit Warren's Standard Booklet Envelopes.

The Chart is handy size—easily fits under the glass on a desk. The buyer has it right in front of him—

ready for reference. It gives him a practical idea of size to fix in his mind before he calls you in.

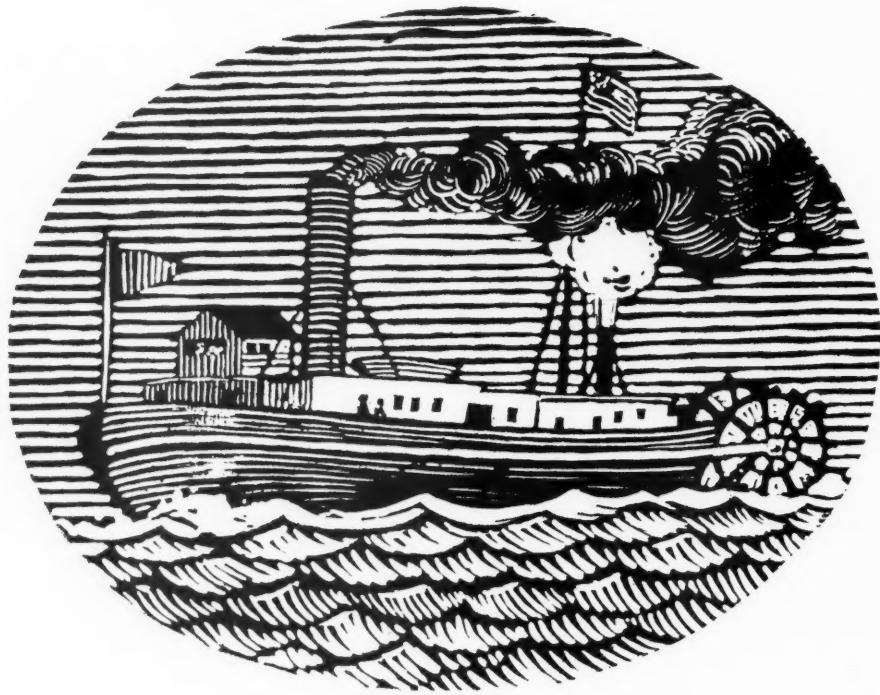
And how much more profitable standard sizes are for *you!* You waste no time and money on special stock . . . special envelopes . . . special production. Paper and envelopes are at the paper merchant's. You've got your whole time to spend as you'd like—in creating unusually fine typographical effects.

Any paper merchant who carries Warren's Standard Printing Papers has these Charts. See that each of your customers gets one. Sell him on how easy it makes the planning of his printed matter.



S. D. WARREN COMPANY, 89 Broad Street, Boston, Massachusetts

Please Mention THE INLAND PRINTER When Writing to Advertisers.



In the Days of Steam Packets and Stern Wheelers

THE use of Byron Weston Co. Linen Record paper dates back to the period of the steam packet nearly three-quarters of a century ago. Time and use, the real tests of permanence, have approved this famous record paper.

BYRON WESTON CO. LINEN RECORD

is made of 100% white cotton and linen cuttings; is free from impurities, and throughout its long history has remained the leader among record papers. Byron Weston Co. Linen Record should be used for minute books, real estate, trust and probate records, insurance policies, and all other forms of permanent record.

BYRON WESTON CO. LINEN RECORD
is used where ONLY THE BEST will serve
Records Deeds and Wills Policies Stationery
Minute Books Ledgers Maps

WAVERLY LEDGER is used where
QUALITY AND COST ARE FACTORS
Blank Books Ruled Forms Pass Books Drafts
Stationery Legal Blanks Diplomas

FLEXO LEDGER is used where a
FLAT LYING LOOSE LEAF sheet is desired
For High Grade Loose Leaf Ledger Sheets and
Special Ruled Forms

CENTENNIAL LEDGER is used
where a GENERAL UTILITY PAPER is required
Ruled Forms Broadsides Accounting Forms
Stationery Pass Books Legal Blanks

TYPACOUNT LEDGER is used where
quality and permanence are required in
Machine Posting Forms

**WESTON'S MACHINE POSTING
LEDGER and Index**
a grade below Typacount—But Made to the
Same Exacting WESTON Standard

DEFIANCE BOND is used where a
quality bond OF HIGHEST CHARACTER counts

If you are not familiar with the complete Weston
line, please send for samples.

BYRON WESTON COMPANY

A family of paper makers for nearly three-quarters of a century

DALTON, MASS., U. S. A.

Leaders in Ledger Papers



America's most complete line of
ANNOUNCEMENTS
 with "ENVELOPES-TO-MATCH" carried in stock!

COMMERCIAL

The right paper—the right envelope—both at the right time. Immediate delivery plus printing qualities that far exceed their prices—it's little wonder that Linweave's popularity is growing so rapidly. In charm of color, texture and adaptability, they interpret the Modern Mode. Linweave's complete line of versatile papers is listed below. Send for sample printings on Linweave Papers.

SOCIAL

Book Papers: TEXT, MILANO, JAPAN,
 SAROUK...Direct Mail Vellum: CHATEAU...Business Letterheads: COLD-
 STREAM...Announcements: LINWEAVE GEORGIAN, LINWEAVE HAMMER-
 MILL...Wedding and Announcement Vellums: OXFORD, DREXEL, BRENT-
 WOOD...Specialties: IMPORTED PARCHMENT, IMPORTED HANDMADE

ATLANTA, GA.
 Sloan Paper Company
 BALTIMORE, MD.
 The Barton, Duer & Koch
 Paper Co.
 BIRMINGHAM, ALA.
 Sloan Paper Company
 BOSTON, MASS.
 Storrs & Bement Co.
 BUFFALO, N. Y.
 The Alling & Cory Company
 CHARLOTTE, N. C.
 Caskie-Dillard Company, Inc.
 CHICAGO, ILL.
 Chicago Paper Co.
 SWIGART Paper Company
 CINCINNATI, OHIO
 The Standard Paper Co.
 CLEVELAND, OHIO
 The Millcraft Paper Company
 DALLAS, TEXAS
 E. C. Palmer & Co., Ltd.
 DENVER, COLO.
 Western Paper Company
 DES MOINES, IOWA
 Western Newspaper Union
 DETROIT, MICH.
 Seaman-Patrick Paper Co
 EUGENE, ORE.
 Zellerbach Paper Company
 FARGO, N. DAK.
 Western Newspaper Union
 FORT WAYNE, IND.
 Western Newspaper Union
 FRESNO, CAL.
 Zellerbach Paper Company
 GRAND RAPIDS, MICH.
 Carpenter Paper Company
 GREAT FALLS, MONT.
 The John Leslie Paper Co.
 HARRISBURG, PA.
 Johnston Paper Company
 HOUSTON, TEXAS
 E. C. Palmer & Co., Ltd.
 INDIANAPOLIS, IND.
 Crescent Paper Company
 KANSAS CITY, MO.
 Midwestern Paper Company
 LINCOLN, NEB.
 Western Newspaper Union
 LITTLE ROCK, ARK.
 Western Newspaper Union
 LOS ANGELES, CAL.
 Zellerbach Paper Company
 LOUISVILLE, KY.
 The Standard Paper Co.
 MEMPHIS, TENN.
 Taylor Paper Co.
 MILWAUKEE, WIS.
 The E. A. Bouer Company
 MINNEAPOLIS, MINN.
 The John Leslie Paper Co.
 NEW HAVEN, CONN.
 Storrs & Bement Co.
 NEW ORLEANS, LA.
 E. C. Palmer & Co., Ltd.
 NEW YORK, N. Y.
 The Alling & Cory Company
 Allan & Gray
 Beekman Paper & Card Co., Inc.
 OAKLAND, CAL.
 Zellerbach Paper Company
 OKLAHOMA CITY, OKLA.
 Western Newspaper Union
 OMAHA, NEB.
 Western Paper Company
 PHILADELPHIA, PA.
 D. L. Ward Company
 PITTSBURGH, PA.
 The Alling & Cory Company
 PORTLAND, ME.
 Storrs & Bement Co.
 PORTLAND, ORE.
 Zellerbach Paper Company
 PROVIDENCE, R. I.
 Storrs & Bement Co.
 RENO, NEVADA
 Zellerbach Paper Company
 RICHMOND, VA.
 B. W. Wilson Paper Co.
 ROCHESTER, N. Y.
 The Alling & Cory Company
 SACRAMENTO, CAL.
 Zellerbach Paper Company
 SALT LAKE CITY, UTAH
 Western Newspaper Union
 SAN DIEGO, CAL.
 Zellerbach Paper Company
 SAN FRANCISCO, CAL.
 Zellerbach Paper Company
 SAN JOSE, CAL.
 Zellerbach Paper Company
 SEATTLE, WASH.
 Zellerbach Paper Company
 SIOUX CITY, IOWA
 Western Newspaper Union
 SPOKANE, WASH.
 Zellerbach Paper Company
 SPRINGFIELD, MASS.
 The Paper House of New England
 ST. LOUIS, MO.
 Mack-Elliott Paper Company
 ST. PAUL, MINN.
 The Nassau Paper Company
 STOCKTON, CAL.
 Zellerbach Paper Company
 TAMPA, FLA.
 E. C. Palmer & Co., Ltd.
 TOLEDO, OHIO
 The Millcraft Paper Company
 WASHINGTON, D. C.
 The Barton, Duer & Koch
 Paper Co.
 WICHITA, KANSAS
 Western Newspaper Union

21 CYPRESS STREET :: SPRINGFIELD, MASS.

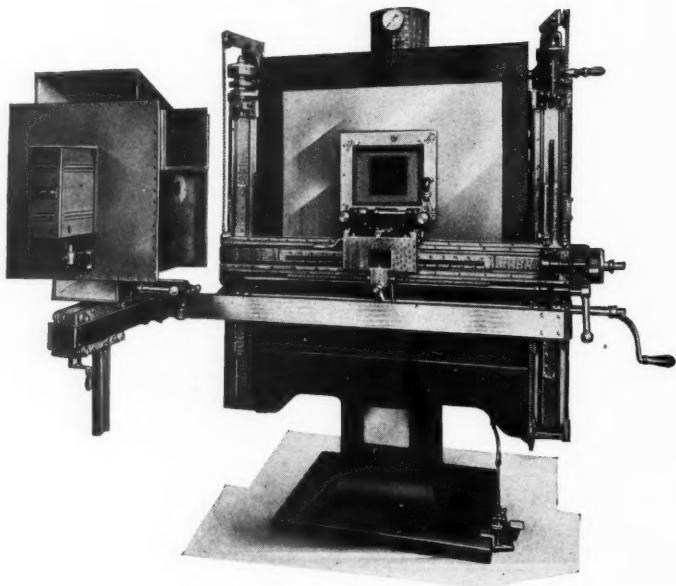
linweave PAPERS

WITH "ENVELOPES-TO-MATCH"

At Last!

A COMPLETE PLATE MAKING EQUIPMENT ECONOMICALLY UNITED THE ECONOGROUP AND AUXILIARIES

"4 in 1"



- 1—**Photo-Composing**—For making press plates for offset and typographic presses. These machines are equipped with exclusive features producing contact group negatives upon thick or thin glass and for photocomposing prints on thin or thick metal plates, using vacuum pressure.
- 2—**Camera**—Doing all the work of any commercial process camera including step and repeat or group negatives.
- 3—**Projecting Machine**—Projects enlargement direct to fast sensitized surfaces without the use of condensers.
- 4—**Layout Machine**—For squaring, ruling and scribing to accurate dimensions on copy and negatives.

HUEBNER-BLEISTEIN PATENTS COMPANY
Home Office and Factory
344 VULCAN STREET, BUFFALO, N. Y.

NEW YORK
Printarts Building
228 East 45th St.

Demonstration and Sales Offices

CHICAGO
Standard Oil Building
910 So. Michigan Blvd.

MODERN UNIFORM AND WIDELY DISTRIBUTED

MAXWELL BOND is as modern as the latest mode of air travel. It is the leader in the lower priced watermarked bond field by every test and comparison.

Widely used for inter-office correspondence, departmental forms, or wherever an inexpensive sheet meets requirements.

Nationally distributed and quickly available everywhere. Made in white and ten radiant colors—in four finishes—wove, laid, linen, ripple—and in the usual weights and sizes.

Sample book upon request.

**THE MAXWELL PAPER CO.
FRANKLIN • WARREN COUNTY • OHIO**

Maxwell Bond

MANUFACTURERS
OF

Maxwell Offset

**MAXWELL IS
MADE WELL**



LAUREATE
PRINTING PRESS
14" x 22" Inside Chase

A Profitable Combination **THOMSON LAUREATE** WITH METALLIC ROLL LEAF ATTACHMENT

THIS combination of equipment is a business builder. It enables the printer to produce profitably embossed attractive designs, both in gold and colors. The laying of the leaf and embossing is done in one impression. The initial cost is low, the operation fast and simple and the profits on this class of work are far greater than on ordinary runs.

And, in addition, this machine is always instantly available for the highest grades of printing and die-cutting.

It will pay you to investigate!

THOMSON-NATIONAL PRESS COMPANY, INC., FRANKLIN
MASSACHUSETTS
NEW YORK: 461 Eighth Avenue CHICAGO: 343 So. Dearborn Street

AD 13

This Mark of Genuine Engraving guards against disreputable imitations

Watch for it when you select Announcements, Cards or Stationery

ENGRAVERS' STATIONERY MANUFACTURERS' ASSOCIATION

Typical advertisement in the new E. S. M. A. commercial series which is to appear in The Saturday Evening Post, Time, Nation's Business, Printers' Ink Monthly, Advertising & Selling, Printed Salesmanship. Complete coverage of influential executives who buy and use millions of dollars worth of letterheads, business cards and announcements every year.

THE DESIGN of these advertisements will command instant attention and respect from millions of present and potential users of Genuine Engraving. And the design of the Engraved Stationery Manufacturers Association is to enable you to share in the greater volume and greater profits that will result from this campaign. Feature Genuine Engraving ... for genuine satisfaction!

This Mark of Genuine Engraving guards against disreputable imitations

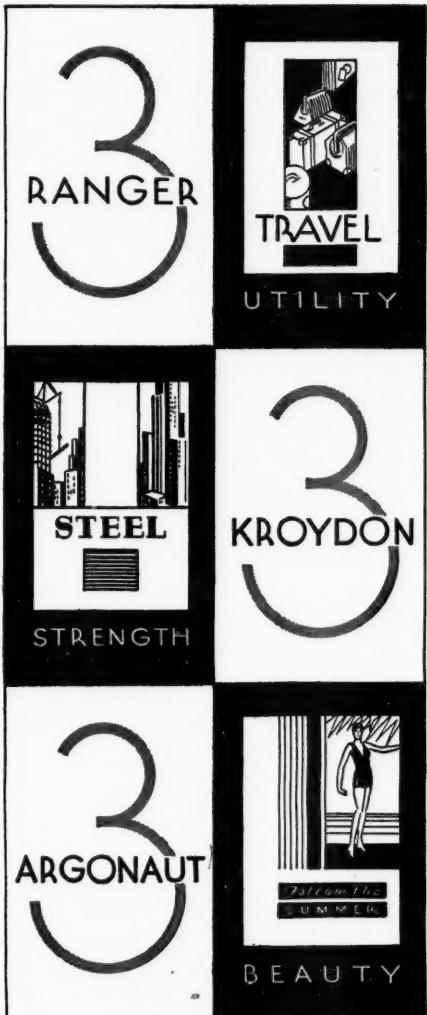
Trinity Text is smart and new; comes exclusively to Genuine Engraving

ENGRAVERS' STATIONERY MANUFACTURERS' ASSOCIATION

Genuine Engraving as unquestionably correct for social usage will be featured this season in Cosmopolitan, Redbook, Vogue, Vanity Fair, House & Garden, and National Geographic to boost your Engraving sales.

FOR HIGH-POWER PRINTERS AND ADVERTISERS

3 modern cover papers



"What elements do we want in this cover paper—Beauty, toughness, embossing quality, unusual texture, "class", halftone printing quality, a non-soiling cover for mechanics' handling, or what?" Here is your cue; below is your coupon.

If it's a *leather effect*, leather looks and leather feel, at the price of paper, with a choice of white, and of colors running from bright scarlet down through peach, blue, buff, purple, green, tan to quiet gray, the most helpful book is the sample book of **RANGER COVER**

If it's a tough machinery book, one that busy mechanics will handle; if the book takes a he-man embossed cover that must be as fine a job as you know how to do, consider the strong special *coated* and non-soiling cover stock: Kroydon Cover. Or if it must take a beautiful halftone effect in one color or more colors, no matter how delicate, the one cover paper for you to see before you decide, is . . .

KROYDON COVER

If it's "class", gorgeousness, "quality", in a whole symphony of colors from light airy tints to deep exotic colors, there are two very distinct finishes and textures you will want to see: the Hand-made and Embossed finishes in the new sample book of **ARGONAUT COVER**

HOLYOKE CARD & PAPER COMPANY, Manufacturers · Springfield, Massachusetts

SPECIAL PAPERS From large concerns who have special demands as to coating, moisture-proofing, style features, embossing patterns, etc., we invite correspondence.

BRIEF FOLDERS Just introduced; 8½x11 accordion scored and punched Brief Folders in Ranger and Kroydon Covers. Sample of either or both without charge if you will indicate it in the coupon.

CLIP THIS COUPON TO YOUR LETTERHEAD, PLEASE

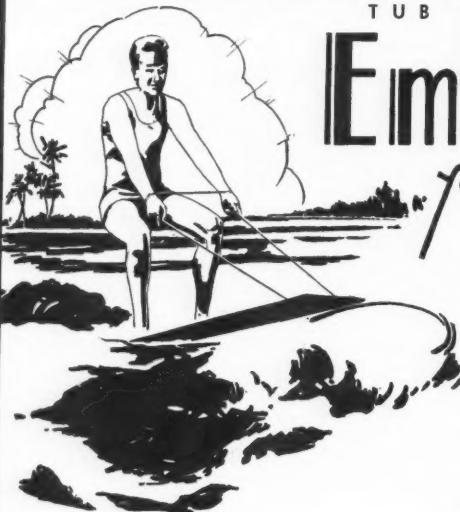
HOLYOKE CARD & PAPER CO., 63 Fisk Ave., Springfield, Mass.
Please send us the sample books checked.

- Sample book of RANGER COVER.
- Sample book of KROYDON COVER.
- Sample book of ARGONAUT COVER.
- Sample of Brief Folder . . . { Ranger
Kroydon

Please mark for the attention of _____

My Position

T U B S I Z E D A N D W A T E R M A R K E D



Manufactured by
LEE PAPER COMPANY
VICKSBURG, MICHIGAN

Emblem Bond

for Smooth Sailing in Business

Just as a surf rider requires keen judgment to maintain his balance—so, the business man today must have a well sharpened sense of bond paper quality.

Emblem Bond is admirable for stationery because of the smooth writing surface, clear formation and strength—and particularly adaptable to printed advertising, because of the range of eight beautiful colors. It lays flat, makes clean impressions and can be run economically at high speeds.

Looks expensive but is not.

—Carried in Stock by—

ALBERSHART PAPER COMPANY
CINCINNATI, O.

ALLING & CORY CO.
CLEVELAND, O.

BERMINGHAM & PROSSER CO.
KALAMAZOO, MICH.

BERMINGHAM & PROSSER CO.
KANSAS CITY, MO.

HERMAN GROVER
NEW YORK, N. Y.

J. B. CARD & PAPER CO.
NEWARK, N. J.

MOSER PAPER CO.
CHICAGO, ILL.

PENN. CARD & PAPER CO.
PHILADELPHIA, PA.

TOBEY FINE PAPERS, INC.
ST. LOUIS, MO.

PERCY D. WELLS
BOSTON, MASS.

WHITAKER PAPER CO.
CHICAGO, ILL.

WHITAKER PAPER CO.
DETROIT, MICH.

HAVE YOU SEEN CORSICAN, THE NEW TEXT AND COVER PAPER? WRITE FOR SAMPLE BOOK



EYE APPEAL

for
samples
write:

I APPEAL," is the mute but convincing plea of the well-bound book, "to the salesmen, sales managers and advertising directors who contemplate arousing the interest and respect of their customers and prospects. I appeal with EYE APPEAL to the buyers of catalogued or portfolioed products or literature, because my first impression upon those who see me is LASTINGLY favorable. . ." To get the greatest eye appeal—bind your books with

The Keratol Company

192 Tyler Street
NEWARK, NEW JERSEY



• BAUER TYPE

Modern advertisements demand modern type faces. Today commonplaces will no longer do. One modern type stands out above all others—beautiful in its artistic simplicity, and immediately recognized—FUTURA. It conveys a distinct atmosphere of smartness and youth—it plays an important part in the effectiveness of a well planned advertisement...Modern Bauer type faces, of which Futura is an outstanding example, were designed in Europe, but they have won a wonderful endorsement in this country, as they have in other countries throughout the world. For example: In a recent issue of Harper's Bazar, 30 out of 53 modern advertisements were set wholly or in part in the celebrated Bauer faces.

Bauer Types are carried in stock by
THE MACHINE COMPOSITION COMPANY
470 Atlantic Avenue, Boston, Mass.

EMILE RIEHL & SONS
18 No. Sixth Street, Philadelphia, Pa.

TURNER TYPE FOUNDERS COMPANY
1729 E. 22nd Street, Cleveland, Ohio

TURNER TYPE FOUNDERS COMPANY
226 North Clinton Street, Chicago, Ill.

TURNER TYPE FOUNDERS COMPANY
516 W. Congress Street, Detroit, Mich.

MACKENZIE & HARRIS, INC.
659 Folsom Street, San Francisco, Calif.

or may be ordered through:

THE J. C. NINER COMPANY
26 South Gay Street, Baltimore, Md.

PELOUZE PRINTERS SUPPLY CO.
25 North Twelfth Street, Richmond, Va.

JAMES H. HALL CO., INC.
261 Court Street, Memphis, Tenn.



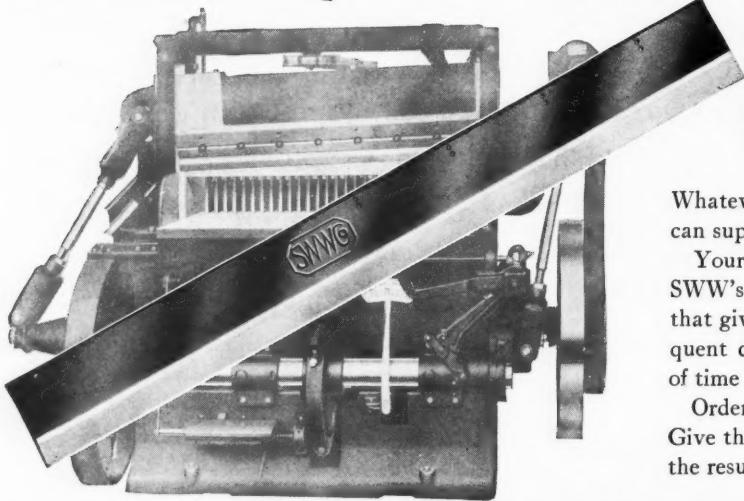
Set in BAUER FUTURA type—
medium, light and bold face.
Specimens upon request.

• FUTURA

BAUER TYPE FOUNDRY, INC • 235 E. 45th STREET, NEW YORK

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Quality Trimming Knives for All Makes of Paper Cutters



Whatever make of machine you may use, SWW can supply the knives for it.

Your cutting room foreman will appreciate an SWW's keen, free cutting edge. And, it's an edge that gives the extra service which means less frequent changing and grinding. Therefore, saving of time and trouble.

Order your next set of knives from DAYTON. Give them any test you will . . . then, compare the results.

SIMONDS WORDEN WHITE CO.

OFFICE
DAYTON, OHIO



Factories at DAYTON - CLEVELAND - BUFFALO - BELOIT

*A
Rosback
for
Every
Purpose!*

A Punching and Perforating Machine to grow with your business

The New Model Pony Six Punching Machine with six instantly replaceable attachments can handle every requirement.

Heavy, massive construction defies wear.

The many labor and time saving features have established Rosback as the

"Largest Perforator Factory in the World."



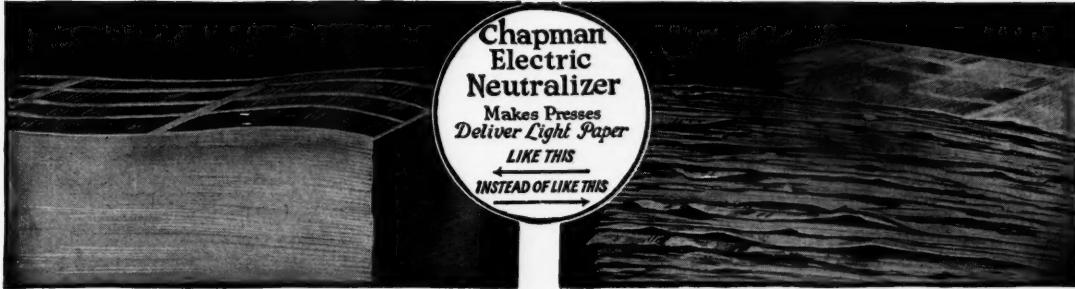
Rosback Special Six
Punching Machine

MANUFACTURED BY F. P. ROSBACK COMPANY, BENTON HARBOR, MICH.

ROSBACK Wire Stitching Machines
ROSBACK Vertical Round Hole Perforators
ROSBACK Round Hole Rotary Perforators
ROSBACK Slot Rotary Perforators



ROSBACK Special Six Multiplex Punching Machines
ROSBACK Pony Six Multiplex Punching Machines
ROSBACK Automatic Index Cutting Machines
ROSBACK Automatic Confetti Machines, Etc.



COMPETITION DEMANDS IT

PREVENTS OFFSET

... by removing one of the principal causes of offset, namely, the tendency of sheets to cling together. With all static removed, sheets float on a cushion of air. By the time all air has been squeezed out between them, the ink has set sufficiently to remove the danger of offset. In this way the Neutralizer has made slip-sheeting unnecessary on a great variety of jobs that would otherwise require slip-sheeting. Nearly 8000 presses now equipped.

... Each Autumn more printers install the CHAPMAN ELECTRIC NEUTRALIZER because without it they realize their disadvantage as competitors of those who by its use keep their pressrooms free from losses due to static — thus controlling costs and protecting profits.

A Chapman Neutralizer bar on press delivery carriage is used by many to take the place of gas burners or similar ink-setting devices

for **50**
YEARS

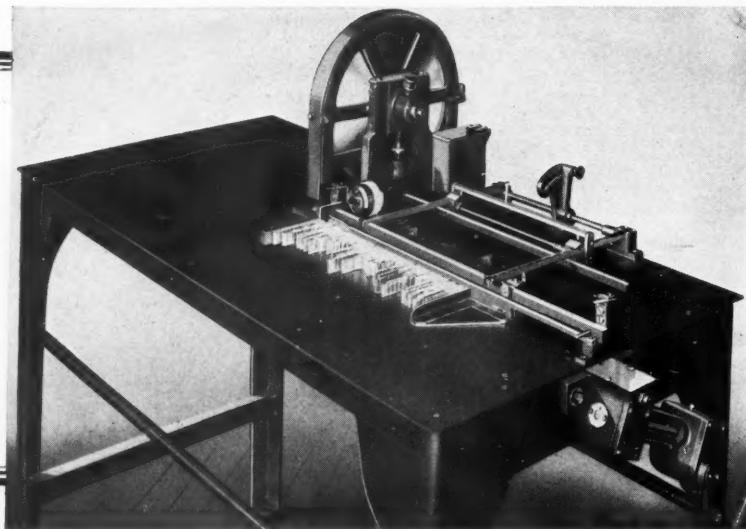
SPEEDING UP
HIGH GRADE
PRINTING

U.P.M.-KIDDER
PRESS CO., INC.

FAMOUS U.P.M.-KIDDER products which have brought to this company the unanimous good will of the printing and lithographing trades: Kidder Straight and All Size Rotaries; Special Presses for practically all purposes; U.P.M. Vacuum Bronzers (high speed and fly delivery); U.P.M. Sheet Rotary Press; Chapman Electric Neutralizer.

UNITED PRINTING MACHINERY CO. KIDDER PRESS CO.
HEADQUARTERS AND FACTORY AT DOVER, N. H.
CHRYSLER BLDG. NEW YORK CANADIAN OFFICE
AT TORONTO FISHER BLDG.
CHICAGO

Since the Linotype—PRINTING'S GREATEST BOON!



Ask your nearest type founder or dealer for a convincing demonstration, or write:

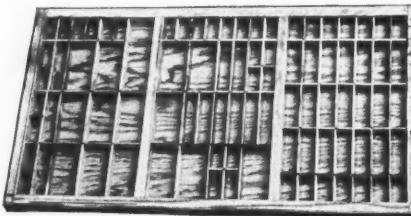
H. B. ROUSE and COMPANY
“Better Printing Equipment”
2214-16 WARD STREET, CHICAGO, ILLINOIS

ROUSE BAND SAW

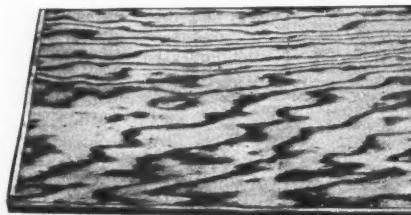
- The only composing room saw with an automatic feed.
- Cuts as many slugs daily as fifty saws attached to linotype or intertype machines.
- A full galley of variable length slugs cut to measure (from 2 to 65 picas) in 35 seconds! In one hour, the circular saw output of a ten-hour day!

TYPE CASES MAY LOOK ALIKE—BUT— *there is a Vast Difference in quality*

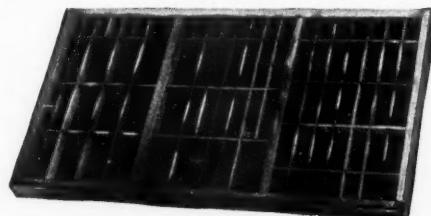
Illustrated is the condition of *A Thompson Waterproof Type Case* as well as that of another manufacture after three hours submersion in water



Thompson Standard Type Case — Top Side



Thompson Standard Type Case — Bottom Side



Ordinary Standard Type Case — Top Side
Note wrinkles in the bottom



Ordinary Standard Type Case — Bottom Side
Note nails did not hold after glue dissolved

FOR SALE BY INDEPENDENT DEALERS AND TYPE FOUNDERS THE WORLD OVER

Thompson Cabinet Company Ludington, Mich., U.S.A.
MILLER & RICHARD OF CANADA, LTD., TORONTO, CANADA SOLE AGENTS FOR CANADA

Catchdew

REG. U.S. PAT. OFF.

for Dehumidification

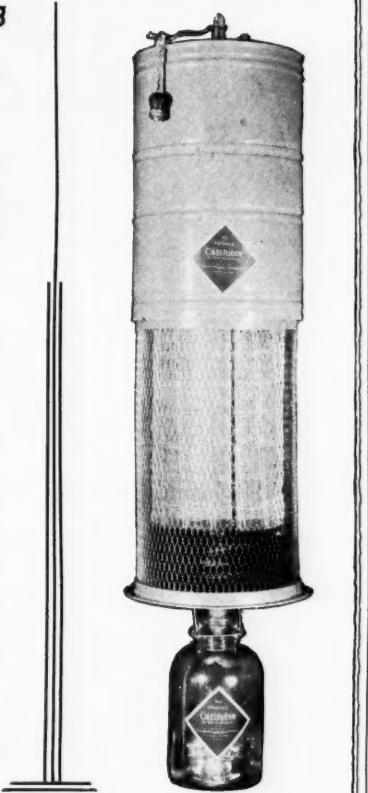
AND THE TWO IN ONE PAPER CONDITIONER, the most practical machine manufactured for correct paper conditioning

CATCHDEW UNITS ARE KIND TO YOUR PAPER AND INKS
FOR ECONOMICAL CONTROL OF HUMIDITY

Paper and Inks may be only materials, yet they must be treated with respect to give their best results. Paper exposed to high humidity stretches and gives trouble. Inks do not dry uniformly under high humidity, because moisture does not support combustion.

A FEW IMPORTANT FEATURES—

1. Reduces and controls excess humidity and maintains proper amount of free oxygen for best working conditions of ink—paper—health.
2. No installation costs—operates on a few cents worth of electricity a day.
3. Requires no plant alterations, and occupies no floor space. Simply suspend from ceiling and plug into your lighting system.
4. Each catchdew unit extracts excess humidity from surrounding space (6000 cu. ft.). Suitable for installation in any printing or litho. plant, regardless of size or climate.
5. Installed on yearly lease basis with inspection service. You know in advance just what their cost will be to install and operate.



The Only Perfect System of Paper Conditioning that Allows for the Pick Up of Moisture from the Litho. Process

In actual practice lithographers find it difficult to secure perfect register of colors even though they equalize their stock to manufactured weather at 45% relative humidity in so-called scientific conditioners because it does not allow for the pick up of moisture which the stock picks up in course of printing. The TWO IN ONE paper conditioner is the only practical conditioner manufactured that allows you to take care of this condition, by conditioning your stock in a manner that establishes a safety margin that allows your stock to take care of this pick up without being adversely affected by stretching.

For particulars write today to

**Advance Manufacturing Company, or
National Humidity Reduction Company, Inc.
Louisville, Kentucky**

National Humidity Reduction Co., Inc.
Louisville, Kentucky

Without obligation on your part give us the following information and let us make you a proposition that will astonish you. Tell us how many presses you have _____ and how many square feet of floor space you have in your press room _____.

Firm _____

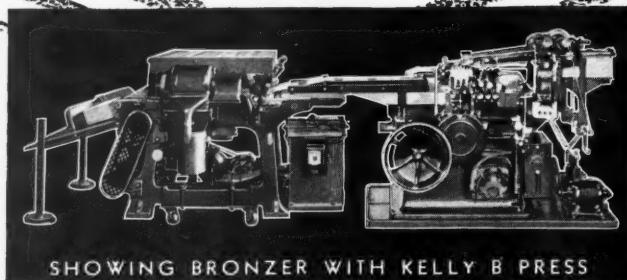
Address _____

Executive _____

QUALITY BRONZING

CLEAN

PRODUCTION



SHOWING BRONZER WITH KELLY B PRESS

MILWAUKEE BRONZER

Outstanding Features: — Heavy construction, portable, guaranteed to bronze and clean sheets in one operation — no loose bronze flying around — We erect and demonstrate machine on your floor. Made in all sizes. Write for prices and further details.

227 W. Mineral St.

C. B. HENSCHEL MFG. CO.

Milwaukee, Wis.

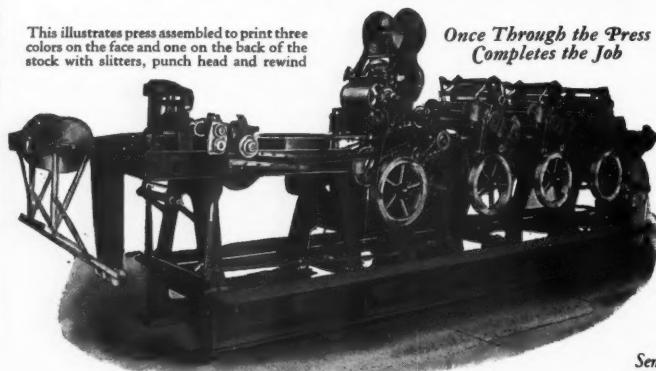


Fastest Flat-Bed Press on the Market

7,500 IMPRESSIONS PER HOUR

This illustrates press assembled to print three colors on the face and one on the back of the stock with slitters, punch head and rewind

Once Through the Press Completes the Job



The New Era is a roll feed, flat-bed and platen press, built in sections. Assembled as desired to print one or more colors on one or both sides of the paper, cloth or cardboard; also slit, punch, perforate, number, cut and score, re-inforce and eyelet tags, and a number of other special operations, all in one passage through the press.

Delivers the product slit, cut into sheets or rewound, counted and separated into batches as desired. Most economical machine for specialty work requiring good color distribution and accurate registry.

Send us samples and particulars of your requirements and let us show you what we can do therewith. Ask for literature.

THE NEW ERA MANUFACTURING COMPANY

Straight and Cedar Streets, Paterson, New Jersey

New Galvanotex Plate Process

(Patent applied for)

Will Reduce Costs in Your Shop

Because . . .

Galvanotex makes plates speedily, easily and inexpensively, right in the print shop.

Galvanotex plates cost approximately TWO CENTS per square inch!

Galvanotex copper-shell plates are not stereotypes; they need no mats — eliminate the strain of mat-making pressure on type.

Galvanotex plates require, from start to finish, less than 15 minutes to make!

Galvanotex copper-faced plates resemble electros in every detail, will stand as great a strain, will outlast any stereotype.

Galvanotex saves type on long runs; makes it easy to double-up runs; cuts out wasted time waiting for plates made outside of the shop.

Galvanotex kills the evil of standing forms waiting for repeat orders — stops all hunting for single letters with tweezers.

Galvanotex IN THE PRINT SHOP makes plates of any form using type of 10-point and over; makes initials, decorations, single letters of 3 picas and over, with a hard smooth copper face. **Galvanotex** faces need no polishing — they are "born" smooth!



Sample Galvanotex Plates Sent on Request

The cost of a **Galvanotex** outfit, 8x10 inch size, including electrically heated melting pot, casting box, and tools and complete instructions, together with enough material to make 700 square inches of **Galvanotex** plates, is \$160. This is an introductory offer. Terms may be arranged.

Galvanotex does all we claim for it, or we will refund your money after fair trial

What IS this new **GALVANOTEX?**



Galvanotex is an entirely new process for the making of copper-faced plates from type forms or zinc etchings.



Special melting pot required by high temperatures used in **Galvanotex**.



Galvanotex plate casting box made for high temperatures needed in this new process.

Galvanotex Company

Distributors Wanted

281 CENTRAL AVE.
NEWARK, N. J.

Knowing Your Requirements



The manufacturers of PEERLESS PUNCHING MACHINES know your requirements in machines of this type through personal contact with superintendents and owners of the largest printing and binding plants in the United States.

With what other Punching Machine do you get these time and labor saving features?

Double bearings for each side of the head.

All-Steel table, guaranteed rust-proof.

Adjustable table gauge that will square the stock and can be moved forward to the edge of the hole in the punch block for narrow card or strip punching.

Positive lock-up for each punch head without the use of screw driver or wrench.

You get these features without paying more. Why pay for them without getting them?

Any punching or tab cutting can be done with a PEERLESS.

NYGREN-DAHLY COMPANY
218-230 N. JEFFERSON STREET, CHICAGO

When to Buy—**NOW!** Where to Buy—**HOOD-FALCO!** Printing and Box Plant Equipment

CYLINDER PRESSES

- Single and Two-Color Flat Beds
- 2—6/0 Two-color MIEHLES, 52x70" bed, with or without Dexter suction pile feeders and ext. delivery.
- 1—No. 1 Two-color MIEHLE, 43x56" bed, with ext. delivery.
- 1—No. 1 MIEHLE Perfecting Press, 40x53" bed, with Cross feeder and ext. delivery.
- 1—6/0 MIEHLE, 51x68" bed, with extension delivery. Dexter suction pile feeder if desired.
- 2—5/0 SPECIAL MIEHLES, 46x68" bed, with Dexter suction pile feeders and ext. delivery.
- 1—5/0 MIEHLE, 46x65" bed, feeder and ext. delivery if desired.
- 2—2/0 MIEHLES, 43x56" bed.
- 2—No. 1 MIEHLES, 39x53" bed. One of these machines particularly adaptable for 7 or 8 column newspaper work.
- 3—No. 2 MIEHLES, 35x50" bed.

- 2—No. 3 MIEHLES, 33x46" bed.
- 2—No. 4 Four-Roller MIEHLES, 29x41" bed, one with Dexter suction feeder and ext. delivery.
- 4—PREMIERS—GF, GU, GW, GY—sizes 30x41" to 49x66".

The serial numbers on majority of machines listed above range from 10 to 16 thousand; carrying spiral gear drive and other latest improvements.

AUTOMATIC AND JOB PRESSES

- 1—No. 2 KELLY, 28x35" bed, with ext. delivery.
- 1—Style "B" KELLY, 17x22" bed.
- 1—12x18" CRAFTSMAN, with Miller feeder, new series.
- 2—10x15" New Series C. & P. PRESSES, one with Miller feeder.
- 1—14x22" JOHN THOMSON LAUREATE.
- 2—14x22" COLT'S ARMORY, Model 5-C.

Machines of the very latest models saving the purchaser $\frac{1}{3}$ to $\frac{1}{2}$. Hood-Falco installations carry an unconditional guarantee as to condition and performance.

First see if Hood-Falco has it!

CUTTING AND CREASING

- 1—No. 12 BABCOCK two revolution cylinder cutter and creaser, 47x66" bed, very new.
- 1—COTTRELL Drum Cutter and Creaser, 51x68" bed.

POWER PAPER CUTTERS

- 1—57" OSWEGO POWER CUTTER, automatic clamp.
- 1—50" Seybold Power Cutter, automatic clamp.
- 1—44" Seybold Power Cutter, automatic clamp.
- 1—38" SHERIDAN.

BINDERY AND MISCELLANEOUS EQUIPMENT

- 1—Model "E" Cleveland Folder, late model.
- 1—Anderson Jobbing Folder, 25x38".
- 1—Dexter Folder, 12x16" to 33x46".
- 1—Latham Multiple Punch.
- 2—No. 4 Boston Wire Stitchers.
- 1—Chapman Neutralizer System.
- 2—Universal Miller Saw Trimmers.

Equipment may be purchased delivered to any point, erected by our experienced erectors, and guaranteed to perform as when new. In considering any machine, please remember that this company is one of the oldest and largest in the printing machinery field, and our reputation for fair dealing is based on thousands of satisfactory transactions.

Write, Wire or Phone

HOOD-FALCO CORP.

New York Office
225 VARICK STREET
Telephone Walker 1554

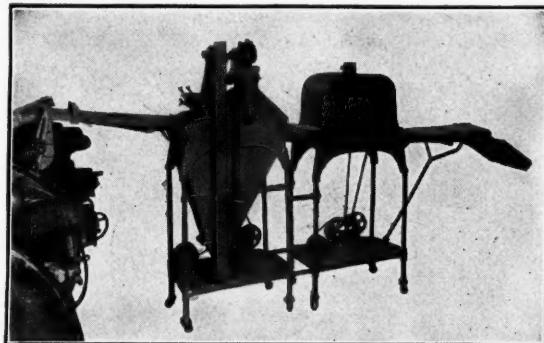
Boston Office
420 ATLANTIC AVENUE
Telephone Hancock 3115

Chicago Office: 343 S. DEARBORN STREET, Telephone Harrison 5643

Our stock is continually changing. If you do not see in this list what you are looking for, let us have a statement of your requirements



Automatically -- PERFECT RAISED PRINTING *as fast* *as your Press prints!*



The Type E Automatic Embossographer

NEW PRINCIPLE AUTOMATIC PREVENTS SEPARATION OF POWDERS

OUR new Automatic Type "E" Embossographer is the realization of the Raised Printing Industry's dream.

Through a brand new patented principle of handling the powder by means of an endless elevator system after it is cleaned off the stock, the excess powder is picked up EN MASSE and returned to the feed system. NO SEPARATION is caused in any type of compound, even gold, bronze, and other fine composition powders are handled perfectly with this type of automatic.

The equipment is unconditionally guaranteed to give complete and lasting satisfaction — it is foolproof and easy to handle. With suitable heating unit, it will produce perfect raised printing as fast as your press can print. Send for testimonials from users.

Standard models for every size press — up to cylinder size, if desired. Built for automatic feed direct from your press, or for hand feed.

Write for full details

TRADE **EMBOSSOGRAPHY** MARK

Our patented process, positively the only method of producing raised printing effects that are Hard, Flexible and Permanent; and guaranteed not to scratch or crack off, nor deteriorate with age

**The Little Giant
Embossograph
Machine**

Gas or Electric Heat

Complete, \$100
Ready to Run

**Embossing and
Engraving Compounds**

for use with your own
inks — \$2.50 per lb.

*Special prices for larger quantities
BRONZES IN ALL COLORS
Also White Embossing Powder*

THE EMBOSSOGRAPH PROCESS CO., Inc.
251 William Street • NEW YORK

Your Composing Room
doesn't need More Help
it needs a

TRIMOSAW



Model A3 TRIMOSAW

It's a
Type-high planer—
Router—
Drill—
Jig-saw—
Broach—
Mitering Machine—
Circular Saw and
Trimmer

Hammond Machinery Builders
INCORPORATED
FORMERLY HILL-CURTIS CO.
KALAMAZOO, MICHIGAN

T E A R O F F H E R E

HAMMOND MACHINERY BUILDERS,
1616 Douglas Ave., KALAMAZOO, MICH.

Please send us descriptive literature and prices of
Trimosaw.

Name

Address

City

INLAND PRINTER, OCTOBER, 1930

CARMICHAEL RELIEF BLANKETS

(Patented)

Write for Booklet and Price List

Cylinder Presses, Platen Presses, Rotary Presses . . .

1. Eliminate from one-third to one-half of the make-ready time.
2. Relieve strain on presses.
3. Protect plates and type from undue wear.
4. Pay for themselves in from thirty to ninety days.
5. Easy to apply and easy to use.
6. Will not form a matrix, no matter how long the run.

CARMICHAEL BLANKET CO., Atlanta, Georgia

Pacific Coast Sales Office: 311 MILLS BLDG., SAN FRANCISCO, CALIFORNIA



"The New Model Z Virkotype Machine"

Heater head equipped with two carbon bars furnishes 50% more heat than wire grids with same current consumption.

No wire coils to burn out.

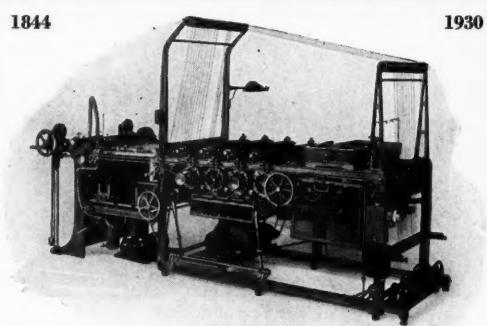
FRiction DRIVE allows for a wide variance and instantaneous regulation of speed.

On our floor for display.

Send for descriptive circular.

WOOD, NATHAN & VIRKUS CO., Inc.

112 CHARLTON STREET NEW YORK, N.Y.
608 S. DEARBORN STREET CHICAGO, ILL.



New All Metal HICKOK Ruling Machine with wonderful speed and accuracy

We offer to the trade this new machine with a speed of 2500 to 7000 sheets per hour, depending on kind of ruling. It occupies only one-half the floor space of the old style machine. Does perfect ruling. Has four beams. Complete with Feeder and Electric Sheet Dryer. Eighty per cent of all job ruling can be done on this machine.

Write for circular and price.

THE W. O. HICKOK MFG. CO.

HARRISBURG, PA., U.S.A.



Print and die cut in one impression.

"Eliminate Die Cutting Costs"

HOFFMAN CUTTING DIES*

No. 225 (2 $\frac{1}{4}$ " circle) for Door Knob Hanger
No. 112 (1 $\frac{1}{8}$ " circle) for Ginger Ale Bottle,
Telephone and Dash Light Hangers

Price \$13.50 each

Prices on label, special round, oval and odd shape dies will be quoted upon submission of samples or drawings.

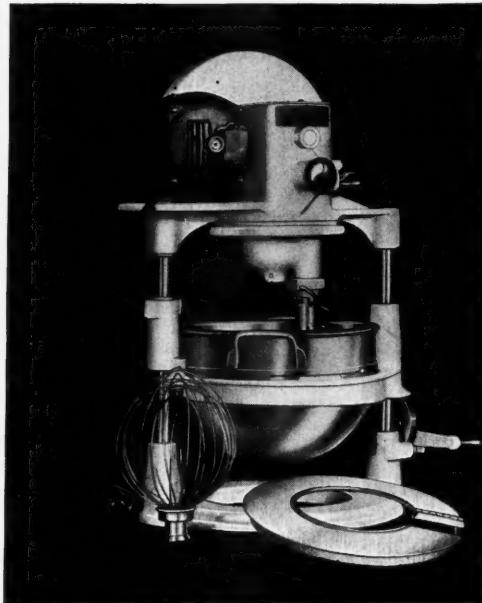
Order now from your nearest supply house or direct. Descriptive literature upon request

THE HOFFMAN-MILLER MFG. CO., 14062 EUCLID AVENUE, CLEVELAND, OHIO

*The only adjustable dies on the market today that will Cut and Print a sheet in One Impression without cutting or scoring the inking rollers.

(PATENT PENDING)

THE READ INK MIXER



**Eliminates
Tiresome
Labor
and
Improves
the Inks**

WRITE FOR A CATALOG

READ
READ MACHINERY CO.
YORK, PENNA.

The Binding Gives the First Impression

**PUT
LIFE
in your covers**

Expressive cover illustrations in harmonious colors add finish and attractiveness to the book. While they cost but little more, they give the first, the lasting impression.

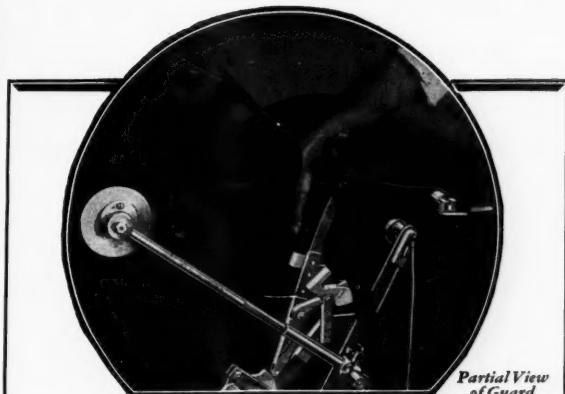
A little thought on your part — with suggestions from us if you want them — plus Brock and Rankin craftsmanship will put life in your covers, whether catalogs, school books or general publications.

Consultation Invited

BROCK & RANKIN

INCORPORATED
619 So. La Salle Street, Chicago, Illinois

Established 1892—Daily Capacity 45,000 Books



*Partial View
of Guard*

SAFEGUARD YOUR HANDS!

This guard was designed and developed by the engineers of the Travelers Insurance Company for hand fed job presses and prevents the press from closing unless the operators hand is removed from the platen.

It is easy to install, sure and simple in operation, and affords complete protection regardless of what speed the press is operating.

Write us for detailed information.

**THE NATIONAL SHERARDIZING
and MACHINE COMPANY**

868 Windsor Street, Hartford, Connecticut
Canadian Representative: Toronto Type Foundry Co. Ltd.

BORDERS AND ORNAMENTS

IN HARD FOUNDRY TYPE

Two Bits Per Pony Font

We have 12,000 separate items, including some 800 European made mats; many mats made in this country; every decorative design made by the Linotype Co., and Intertype Co.; also all the later designs of the Monotype Co. Order Linotype, Intertype and Monotype designs by their numbers, as used by the company itself, as we will issue no list for them. Our list of other items will be out by January, or February, or as soon thereafter as the balance of our mats arrive from Europe. Regular Giant fonts of any character at the following rates:

6 pt., 48 inches.....	\$1.50	18 pt., 48 inches.....	\$2.00
8 pt., 48 inches.....	1.65	24 pt., 48 inches.....	2.50
10 pt., 48 inches.....	1.75	30 pt., 36 inches.....	2.50
12 pt., 48 inches.....	1.75	36 pt., 32 inches.....	2.50

ALL PRICES NET CASH, F. O. B. FOUNDRY

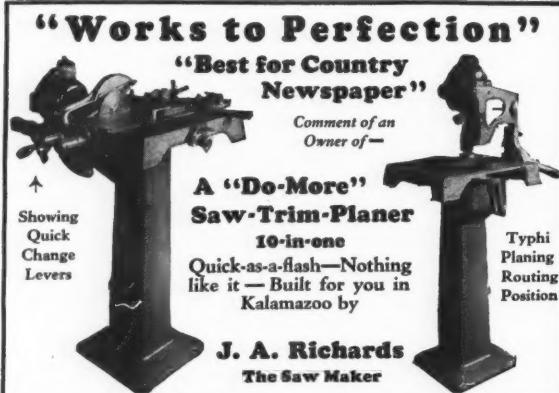
THE STERLING TYPE FOUNDRY

Vermontville, Michigan, U. S. A.

JEAN BERTÉ COLOUR PROCESS

A few more licenses can be issued in certain cities. Correspondence is invited from responsible printers.

WALLACE & TIERNAN PRODUCTS, Inc.
ELEVEN MILL STREET BELLEVILLE, NEW JERSEY



A Printer's Saw

needs to be just as good as a photo-engraver's saw in order to do fine work on printing plates. You should become acquainted with Royle circular and jig saws. Used by master craftsmen everywhere in printing plate work. Booklets explain.

JOHN ROYLE & SONS
PATERSON, N.J.

ROUTERS • TRIMMERS • BEVELERS

FOLDING MACHINES

WRAPPING MACHINES

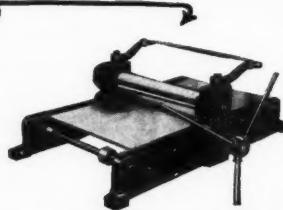
FILE FOLDER MACHINES

BUNDLING PRESSES

BANDING PRESSES

UPRIGHT TRUCKS

Made by
C. F. Anderson & Co.
3231 CALUMET AVENUE, CHICAGO



Make
Stereotype Mats
Of Your
Standing Forms
Duplicate Cuts
With a
RELIABLE MAT MOLDING PRESS

As Easy As Proofing
CONDITIONED MATS → MAT STORAGE BOXES
Send for Circulars

PRINTERS MAT PAPER SUPPLY CO.
559 West Lake Street CHICAGO, ILL.

Print CARDS in Book Form!



Wiggins Blank-Scored Cards are sold cut to all standard sizes, and ready for printing. Patent Lever Binder Cases hold tabs of 15 or more cards, and require no binding or stitching. Each card is removed from the tab in the case with perfect edges.

This type of card is preferred by firms and individuals who insist on the best. Write us for a sample assortment NOW—and prove it.

The JOHN B. WIGGINS CO., 1152 Fullerton Ave., Chicago, Ill.

PRINTERS' SPECIAL GRADE SAMPLE ASSORTMENT LOTS

200 Cards, Business Size - - - \$1

2 Lever Binder Cases

1,200 Cards, 4 Sizes - - - - - \$5

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By
John S. Thompson

This SYSTEM is essentially that employed by almost all really fast operators and has been the means of producing many swift operators. Speed may be attained without system, but always at the expense of laborious effort. To suggest a method of producing the maximum output with the minimum of effort is the object of this pamphlet.

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A supporter, an
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three-sixteenths inch
FLAT AND SADDLE TABLE

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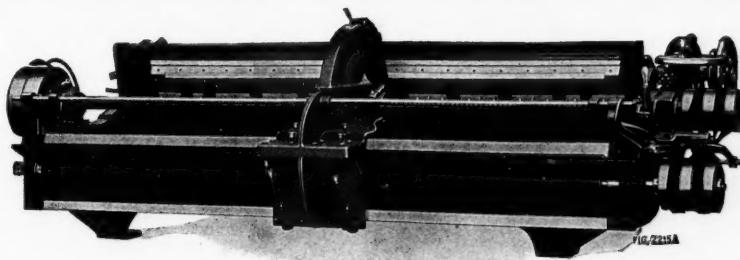
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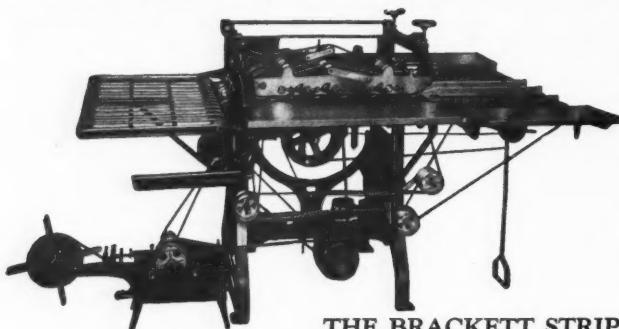
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Is INDIVIDUALLY ADJUSTABLE; perforates on a brass band insuring a clean cut, which prevents sheets from piling. Can be attached in a few minutes; is simple, strong, serviceable, and practical; unsurpassed by any kind of perforation; will pay its cost on the first job. Order direct, or from dealers.

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STRIPS:
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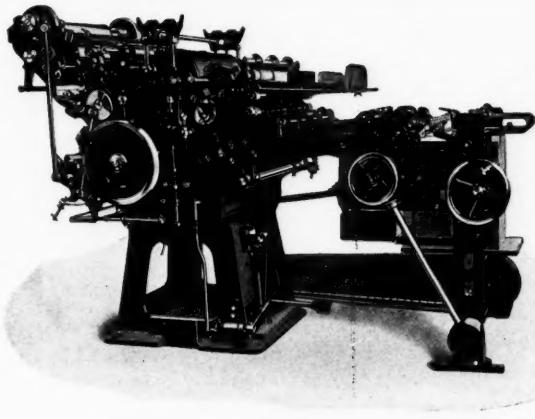
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Rapid
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Incorporating
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features not
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saw-trimmers.



Safe
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Precision
built, capable
of handling
your work
with greater
speed and
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Efficient
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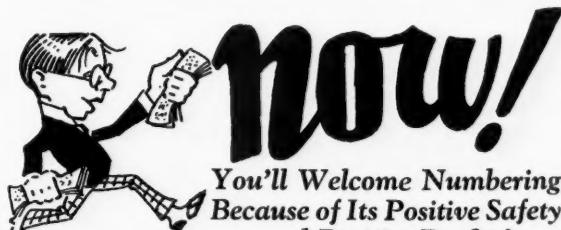
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Model B Cost Cutter—
the last word in saw-trimmer construction

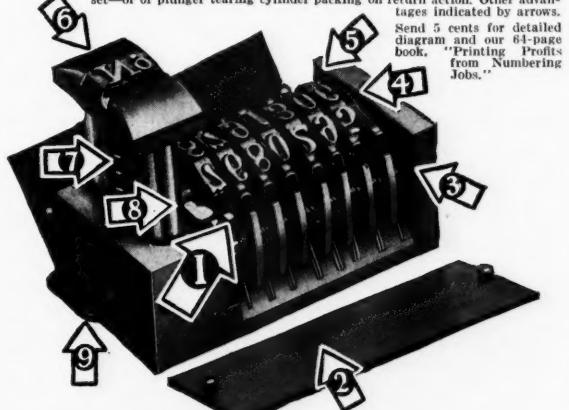
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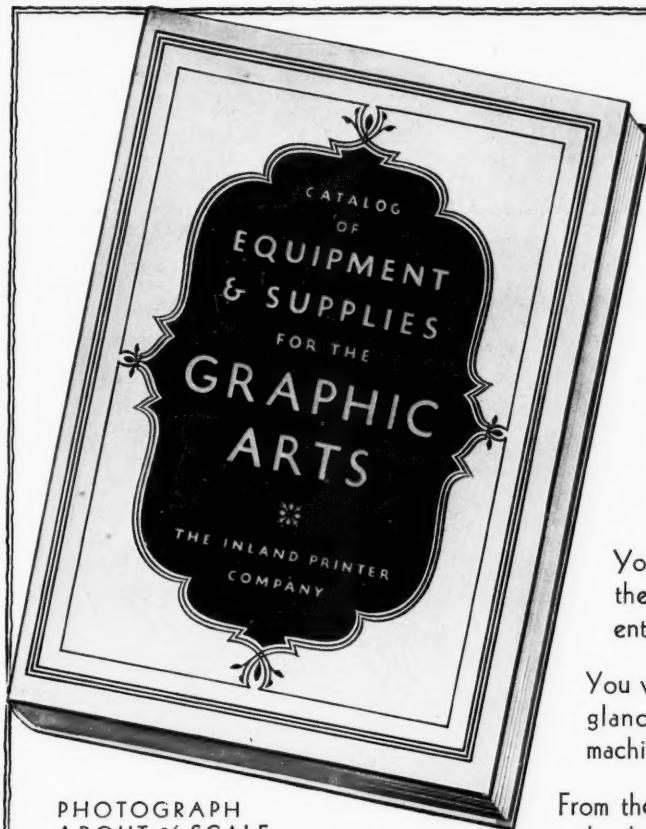
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